

1983

# A History of the Louisiana State University School of Music (1955-1979). (Volumes I and II).

Brenda Gale Williams

*Louisiana State University and Agricultural & Mechanical College*

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(1955-1979). (VOLUMES I AND II)

*The Louisiana State University and Agricultural and Mechanical Col.*

Ph.D. 1983

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A HISTORY OF THE LOUISIANA STATE UNIVERSITY

SCHOOL OF MUSIC (1955-1979)

VOL. I

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy

in

The School of Music

by

Brenda Gale Williams

B.M.Ed, Louisiana State University, 1970

M.M.Ed, Louisiana State University, 1973

December 1983

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## DEDICATION

To my family and friends, whose patience, understanding, encouragement, sacrifice and love have made it possible for me to accomplish this and other goals.

To Dr. Mary J. Kelly, my special friend, for her support, enthusiasm, encouragement and advice, without which this dissertation would not have been written.

To Dr. Everett L. Timm, whose encouragement fostered in me the desire for education, and whose advice and counsel aided me in the pursuit of knowledge.

#### ACKNOWLEDGEMENTS

I am indebted to the following people for their assistance in this dissertation:

Dr. Robert F. Shambaugh, my chairman and advisor, for his assistance and guidance through my years of graduate study at Louisiana State University.

Professors Paul Louis Abel, John F. Edmunds, Wallace C. McKenzie, Jr., and John R. Raush, whose critical judgements and encouragement assisted me in the completion of this endeavor.

Dean Lyle C. Merriman, Assistant Dean Richard F. Norem, the staff and faculty of the LSU School of Music for their assistance in utilizing the records of the School of Music.

Dr. Charlie W. Roberts, Jr., for his patience in working with me and providing me with access to University records.

Ms. Carolyn Dehart, for her assistance in obtaining records from the Office of the LSU President, and her untiring persistence in relaying the information to me.

Ms. Joline Faxon, for consulting with me concerning the files of the Department of Public Relations, and for her excellent memory of campus events.

Ms. Sandy Jabusch, Office of Academic Affairs, for her expert advice and assistance in obtaining information concerning courses and curricula at Louisiana State University.

Mr. Ken A. Lavaspere, Office of the Comptroller, for providing and explaining informational data sheets concerning budget and

expenditures.

And finally, Ms. Donna A. Sims, my longtime friend, for her endless hours of typing and proofreading this dissertation.



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## ABSTRACT

This report provides an organized and accurate chronology of the history of the LSU School of Music from 1955 to 1979, encompassing the tenure of Dr. Everett L. Timm, as administrator of the School of Music.

Areas examined included faculty, curricula, enrollment, degrees awarded, facilities, budget, expenditures, performing groups, performances, and special events.

The historical method of research was employed using a two-fold procedure: (1) interviews with present and former students, faculty, and deans; and (2) examination of University and School of Music records and publications, and reports from local, state, and national publications.

An investigation of assembled data indicated that:

1. There was an effort by the School of Music administration to obtain excellent teachers.
2. There was an increase in number of faculty members, as specialists in various areas were employed.
3. Faculty members contributed to the musical life of the community, the state, and the nation.
4. The curriculum grew with the addition of two Bachelor of Music, the Doctor of Philosophy, and the Doctor of Musical Arts degrees.
5. Graduate work was a distinguishing mark of the School of

Music.

6. Course offerings were continuously refined in all areas of music.

7. Enrollment was limited because of lack of adequate space and facilities.

8. Facilities were some of the best and most innovative in the nation in 1955; however, as the period progressed, growth and development of facilities were severely curtailed.

9. By 1979, a modernization and extension program of the Music and Dramatic Arts Building was underway.

10. Monies allotted to the School of Music were not enough to off-set financial pressures exerted on the entire University by decreases in financial aid from the State.

11. The School of Music had an outstanding reputation for the excellence of its performing groups.

12. Clinics, festivals, and workshops sponsored by the School of Music brought the knowledge and skills of internationally prominent musicians to the School of Music.

Recommendations for further research included: replication of the study in unexplored areas, resumption of the practice of collecting and binding School of Music programs, continuation of the history of the School of Music, and proper protection and storage of its records and files.

## CHAPTER I

### Introduction

Organized music education was introduced at Louisiana State University (LSU) in 1915 with the appointment of Henry W. Stopher as Director and sole faculty member.<sup>1</sup> The first result of Stopher's appointment was the offering of the Bachelor of Music degree for the first time by the University College of Arts and Sciences in 1923.<sup>2</sup> Another advance was realized in 1930 with the admission of the department to membership in the National Association of Schools of Music (NASM).<sup>3</sup> The Music Department was designated as the School of Music in 1931,<sup>4</sup> and the following year the School was taken from the College of Arts and Sciences and made a part of the Teachers College.<sup>5</sup> In 1932, the School of Music moved into the present Music and Dramatic Arts Building, which was constructed and equipped at a cost of \$600,000.<sup>6</sup>

Professor Stopher retired in 1940 and was replaced by Dr. William van de Wall as Director of the School of Music.<sup>7</sup> The School of Music was reorganized at that time and re-examined by NASM. The educational program underwent revisions in such areas as (a) curriculum, (b) admission and guidance, (c) scholarships, (d) graduate studies, (e) examinations, (f) budget, and (g) faculty responsibilities.<sup>8</sup> Dr. van de Wall also supported improved relations with other departments and schools on campus.



Dr. Barrett Stout was appointed Director of the School of Music in 1943,<sup>9</sup> and at this time the department was accorded completely independent status, severing its ties with the College of Arts and Sciences.<sup>10</sup> In 1946, the LSU School of Music was again re-examined and placed on the approved list of schools offering graduate degrees in music by NASM.<sup>11</sup>

Dr. Barrett Stout retired as Director of the School of Music in 1955 and was replaced by Dr. Everett L. Timm.<sup>12</sup> This history of the LSU School of Music from 1955 to 1979, during the tenure of Dr. Timm, reflects the growth and development of the school into a unified structure with well-developed programs in all areas.

The faculty and administration of the School of Music, under the guidance of Dr. Timm, took an infant school that had progressed to a certain point, and by adding to the curriculum, by obtaining expert faculty, by building specialized programs, by getting more budget money in different categories, and by building new facilities to house these new programs increased the enrollment and developed a school of music which was highly-renowned throughout the nation.

This report shows that in each period of time to be discussed (1955-1963, 1963-1971, and 1971-1979) steps were taken by Dr. Timm and the School of Music to develop this goal of a quality school of music. The data presented in this report are those that really made a difference, a step toward the goal of an improved school of music; the honors and recognition achieved as a renowned school of music; the expanded programs developed in existing areas; the new programs added; and the advancements made in the field of music.

### Statement of the Problem

The history of the growth and development of the LSU School of Music from 1955 to 1979 is unrecorded. This period of time covered the tenure of Dr. Everett L. Timm as head of the LSU School of Music. During this period Dr. Timm served first as Director of the School of Music, from 1955 to 1967, and then as Dean, from 1967 to 1979.

### Significance of the Problem

In 1967, Dr. Charlie W. Roberts, Jr., wrote a history of the LSU School of Music from its inception in 1915, to the appointment of Dr. Everett L. Timm in 1955. At that time (1967), no history of the School of Music existed, and the writer and his advisors felt that a study of this type would be of significant benefit.

The proposed study provides an organized and accurate chronology of the LSU School of Music from 1955 to 1979. It was important to continue the history of the School of Music through the tenure of Dr. Timm before primary sources of information became lost, mislaid, or destroyed, and valuable human resources became unavailable.

### Delimitations

This study includes only the history of the LSU School of Music from 1955 to 1979, encompassing the tenure of Dr. Everett L. Timm, as Director and then as Dean of the School of Music. This report is not to be construed as a complete history of the School of Music, because the period from 1915 through 1955 was examined in an earlier study by Dr. Charlie W. Roberts, Jr.

Topic areas examined in this study included: faculty, curricula,

enrollment, facilities, budget, expenditures, performing groups, performances, and special events.

This study was chronological/descriptive in nature, and did not attempt to analyze or criticize.

#### Definition of Terms

All terms were defined as needed within the content of the report.

#### Method of Investigation

The historical method of research was employed. A two-fold procedure was used: (1) interviews with present and former students, faculty, and deans; and (2) examination of University and School of Music records and publications, such as: LSU Catalogues (Catalogs), Gumbos, Daily Reveilles, Biennial Reports, Alumni News, and files of the School of Music and Public Relations Department. In addition, news reports from local, state, and national publications were used.

#### Development of the Remainder of the Report

The following is an outline of the remainder of the report:

#### Chapter II. THE GROWTH AND DEVELOPMENT OF THE LOUISIANA STATE UNIVERSITY SCHOOL OF MUSIC FROM 1955 TO 1963

- Faculty
- Degree Programs and Courses Offered
- Enrollment and Degrees Awarded
- Facilities and Major Equipment
- Budget and Expenditures
- Performing Groups and Performances
- Special Events

Chapter III. THE GROWTH AND DEVELOPMENT OF THE LOUISIANA STATE  
UNIVERSITY SCHOOL OF MUSIC FROM 1963 to 1971

Faculty

Degree Programs and Courses Offered

Enrollment and Degrees Awarded

Facilities and Major Equipment

Budget and Expenditures

Performing Groups and Performances

Special Events

Chapter IV. THE GROWTH AND DEVELOPMENT OF THE LOUISIANA STATE  
UNIVERSITY SCHOOL OF MUSIC FROM 1971 to 1979

Faculty

Degree Programs and Courses Offered

Enrollment and Degrees Awarded

Facilities and Major Equipment

Budget and Expenditures

Performing Groups and Performances

Special Events

Chapter V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

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## Notes

- <sup>1</sup> Louisiana State University and Agricultural and Mechanical College General Catalogue (Catalog) (hereinafter referred to as LSU General Catalogue [Catalog]), April 1916, vol. 6-N.S., no. 4, p. 224.
- <sup>2</sup> LSU General Catalogue, April 1923, vol. 15-N.S., no. 3, p. 83.
- <sup>3</sup> "LSU Music School Now In National Association," Morning Advocate, 1 January 1931, p. 8.
- <sup>4</sup> LSU Alumni News, July 1933, files of the LSU School of Music, p. 22.
- <sup>5</sup> LSU Biennial Report, July 1932, vol. 21-N.S., no. 4, p. 48.
- <sup>6</sup> "School of Music Moving Into New Building," Morning Advocate, 10 June 1932, p. 7.
- <sup>7</sup> Personnel files of the LSU School of Music.
- <sup>8</sup> "Report on the School of Music," 1 July 1941, files of the LSU School of Music, p. 8.
- <sup>9</sup> President Campbell B. Hodges to Dr. Barrett Stout, 23 June 1943, files of the LSU School of Music.
- <sup>10</sup> Minutes of the School of Music Faculty Meeting dated 7 June 1943, files of the LSU School of Music.
- <sup>11</sup> "Music School Gets OK on Higher Degree," State Times, 28 February 1946, p. 6-A.

<sup>12</sup> "LSU Supervisors Ask Salary Hikes, Appoint Several,"  
Morning Advocate, 24 May 1955, p. 1-A.

## CHAPTER II

### THE GROWTH AND DEVELOPMENT OF THE LOUISIANA STATE UNIVERSITY SCHOOL OF MUSIC FROM 1955 TO 1963

#### Introduction

In 1955, Dr. Everett L. Timm (See figure 1, p. 9) assumed the Directorship of the Louisiana State University (LSU) School of Music, succeeding Dr. Barrett Stout, who was the first administrator to be retired under a provision in LSU regulations requiring that a Dean or Academic Director retire from administrative duties at the age of sixty-five.<sup>1</sup> According to Dr. Charles E. Smith, Dean of the University, Timm was an ideal combination of musician, teacher, and administrator. "He [Timm] is thoroughly familiar with our music and music education programs. He is widely known and esteemed throughout Louisiana and among music educators throughout the United States."<sup>2</sup>

From 1955 to 1963, there was no significant change in the number of faculty members of the School of Music. However, as faculty members died or resigned, there was a definite change in the general make-up of the faculty. Originally there was an overload in the areas of piano and voice. In order to increase the efficiency of the School of Music, as openings became vacant or new positions were allocated, Dr. Timm further departmentalized the faculty by employing specialists on the various instruments. In addition to carrying normal teaching loads, the School of Music faculty members contributed to the musical



Fig. 1. Dr. Everett L. Timm, Dean of  
the LSU School of Music (1955-1979)



life of the community, the state, and the nation through judging music festivals, participating in or directing music clinics, guest conducting, performing recitals, and lecturing.

During the eight year period from 1955 to 1963, the LSU School of Music saw significant growth in the area of curriculum. Two new curricula leading to the degree of Bachelor of Music were inaugurated.<sup>3</sup> One was a bachelor's degree with a major in sacred music, designed for persons who would direct music in churches; the other was orchestral instrumental major with the related instruments of the same orchestral sections as minors. This latter degree, when followed by the Master of Music degree, completed thorough training for college level teachers in the strings and winds fields.<sup>4</sup> The entire faculty was involved during this period in the preparation of surveys of course content duplications and omissions.

According to the 1959-1960 School of Music Biennial Report, a program toward a Doctor of Philosophy degree in music had been set forth in committee, and when funds became available for the salary of the specialist in music literature and history, approval of the program would be requested.<sup>5</sup> A study had also been made of an undergraduate degree in Music Therapy using the State Hospital in Jackson, Louisiana, as a laboratory and the source of a faculty member. Establishment of this program rested with the practicability of a working relationship between the hospital and its staff and Louisiana State University provided there were funds for the additional small instructional costs.<sup>6</sup>

An advanced theory of music course now included the presentation of varied approaches to the study of theory and laboratory use of

materials published for training in theory. The voice faculty was working with Dr. George Gunn of the Speech Department in research in oral and aural acoustics.<sup>7</sup>

An advanced course in counterpoint, which was a part of the required curriculum for graduate students majoring in composition, was added. There was an enlarged interest in music by non-music majors, as was reflected by an increased demand for music appreciation courses and an increased enrollment in band and chorus.<sup>8</sup>

Because the statistics showing student enrollment at Louisiana State University are indicated according to colleges or schools in which degrees are granted, music majors working for any degree except the Bachelor of Music are included in figures of other divisions; however, Music Education enrollments in the College of Education are indicated by a footnote on enrollment summaries supplied by the Registrar. For administrative purposes, this practice works well; for statistical purposes, however, this can be misleading.

The LSU School of Music enrollment figures for students majoring in music from 1955 to 1963 indicated a fairly stable situation in this regard during a period when the over-all registration in the University had been declining. The enrollment totals for this period of time varied from a low of 182 students during the 1957-1958 academic year, to a high of 219 students enrolled during the 1955-1956 academic year.

During the period of 1955 to 1963, there were several significant improvements in the facilities of the LSU School of Music. The following improvements in the facilities were listed in the 1956-1958 School of Music Biennial Report: a new organ studio and a smaller

percussion studio created from previously unusable space in the basement; improvement of the acoustical properties and appearance of a third room in the basement; improvement of floors in the Music School Offices, Choral Room and offices, Orchestra Room, and the stage of the Workshop Theater; new metal and glass doors to the outside and new locks were added throughout the Music Building; improvement in the sound-proofing and lighting of two rooms on the 3rd floor; the completion of construction on a removable stage extension, making possible performances by combined University choruses and the Symphony Orchestra; the replacement of worn-out pianos and other instruments was taking place; a new Steinway Concert Grand piano had been delivered; the Band had new uniforms and the A Cappella Choir had new choir robes; and finally, some worn-out curtains on the stage were being replaced.

Following a fire in March of 1958 which destroyed the Band Hall, located west of the Pentagon Dormitory, and its contents, new quarters for the Band were constructed as an addition to the Music and Dramatic Arts Building. The new facility included a large rehearsal hall, two smaller ensemble rooms for sectional rehearsals and one smaller room for teaching instrument repair, a repair shop, two offices, a reception office, music library, and storage for instruments and uniforms.

A wing for the Speech Department was constructed for the Music and Dramatic Arts Building, providing a separate area for speech and dramatic arts. As a result of the construction of a new LSU Student Union Building, the School of Music was provided with much needed additional performance facilities. These two constructions,

while not additions to the School of Music facilities, partially relieved the facility shortage of the School of Music.

As the result of a directive from the University in its effort to establish a large central library, the books and music which had been housed in the Music School Branch Library were moved to the new University central library, which was completed on September 12, 1958. The room where the library had been housed was converted into a study hall with two alcoves made into hi-fidelity listening rooms; a third alcove housed the Opera library.

As stated in the 1960-1962 School of Music Biennial Report, the most pressing need was air-conditioning for the new band rehearsal hall, and in all the classrooms and offices of the Music Building.

The Louisiana State University budget was prepared by departments, then routed through channels to their respective deans, directors, or other major administrative officers. The deans, directors, and other major administrative officers considered the requests and made their recommendations to the Budget Committee. Each dean, director, or other major administrative officer indicated the relative priority of needs within budgetary units under his general supervision.

The budget of the School of Music included several items, among which were Administrative and Instructional Salaries, Non-Student Wages, Student Wages, Travel Expenses, Supplies and Expenses, and Equipment. A separate budget for the Band Department was also submitted. Items included in this budget were: Administrative and Instructional Salaries, Student Wages, Travel Expenses, Supplies and Expenses, and Equipment.

Budgetary records for the period of 1955 through 1963 indicate a steady increase in monies allotted for the School of Music by the Louisiana State University Board of Supervisors. From a budget allocation of \$217,535 in 1955-1956, the budget of the School of Music increased to \$334,078 during the 1962-1963 fiscal year. This increase in budget reflected significant growth and development for the School of Music in the areas of faculty, programs, facilities, performances, and special events.

A summer workshop in vocal and choral music for high school students was begun during this period, and workshops and clinics were held during the winter months for vocal and instrumental music teachers and elementary school supervisors and classroom teachers. The elementary music workshops were associated with the procedures in the new state-adopted music texts.

Tremendous strides were taken during this period by the School of Music to bring the musical services of the University to the public. The following special clinics or workshops were offered with the cooperation of the General Extension Division:

1. Summer Vocal/Choral Clinic for High School Students
2. Summer Band Camp for High School Students
3. Music Education Workshop for Elementary and Secondary Teachers
4. Sacred Music Workshop for Church Musicians and Ministers
5. Extension classes in Music for Elementary Teachers held in Thibodeaux, Louisiana
6. Special private instruction in voice and instruments
7. Southern Band Director's Conference held annually in Baton Rouge, Louisiana.<sup>9</sup>

## Faculty

### Faculty (1955-1956)

The faculty of the LSU School of Music for the 1955-1956 academic year consisted of 30 members, including: 9 Professors, 8 Associate Professors, 10 Assistant Professors, and 3 Instructors. Louis Hasselmann was listed as Professor Emeritus.<sup>10</sup> A list of these faculty members may be found in table 1. Also teaching music-related courses, but listed in the 1955-1957 LSU General Catalogue as faculty of the University Laboratory School, were one Assistant Professor of Education (Vocal Music) and one Instructor in Secondary Education (Instrumental Music).<sup>11</sup> These faculty members are also included in table 1. Not listed in the 1955-1957 LSU General Catalogue, but included in the School of Music faculty were: Jean K. Cady, Instructor, accompanist;<sup>12</sup> Ralph R. Pottle, Jr., Instructor, French horn and low brass instruments;<sup>13</sup> John P. Patterson, Assistant Professor, woodwinds;<sup>14</sup> and Earl W. Redding, Assistant Professor, voice.<sup>15</sup>

New additions to the School of Music faculty included the following: Jean K. Cady, formerly of the University of Minnesota, who had studied in Germany on a Fulbright award, replaced Robert Aspöck, who had resigned; Ralph R. Pottle, Jr., who had held a Fulbright grant to study in Vienna, Austria, replaced Instructor Carl J. Alexius, who had resigned in order to teach at North Carolina College for Women; John P. Patterson, bassoonist for the San Antonio Symphony, who had taught at the University of Texas, was employed to teach woodwind instruments due to the promotion of Dr. Timm to Director of the School of Music;

TABLE 1

1955-1956 LSU SCHOOL OF MUSIC  
FACULTY LIST

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<u>Professors</u>	<u>Instructors</u>
Frank Collins, Jr.	Jean K. Cady
Polly Gibbs	James N. Geideman
Helen L. Gunderson	Ralph R. Pottle, Jr.
L. Bruce Jones	
Christian Jordan	<u>University Laboratory School</u>
Carleton Liddle	
Barrett Stout	Vernon E. Daigle
Everett L. Timm (Director)	Margaret C. Smith
Oramay B. Welch	
<u>Associate Professors</u>	
Loren D. Davidson	
Dallas M. Draper	
Louis Ferraro	
Frank Crawford Page	
Ilda M. Schriefer	
Earl D. Stout	
J. Forrest West	
Pearl Willis	
<u>Assistant Professors</u>	
Paul Louis Abel	
Oscar P. Barnes	
Rowena R. Dickey	
Paul D. Dirksmeyer	
Gordon Epperson	
Ralph Errolle	
Peter Paul Fuchs	
Kenneth B. Klaus	
John P. Patterson	
Earl W. Redding (vice Errolle)	

and Earl W. Redding, voice and diction instructor, who replaced Ralph Errolle, who had been on approved leave of absence from the University.<sup>16</sup> Dr. Everett L. Timm, new Director of the LSU School of Music, named Dr. Barrett Stout, retired Director of the School of Music, to the newly created post of Coordinator of Graduate Studies in Music and Music Education.<sup>17</sup> Dr. Stout also taught voice and acoustics for one year before total retirement.

There were several other notable changes in the 1955-1956 faculty of the School of Music. Polly Gibbs was on approved sabbatical leave for travel and study during the second semester of the 1955-1956 academic year, and was replaced by Billie Worthington, a graduate assistant.<sup>18</sup> Peter Paul Fuchs returned for the fall semester of 1955 after nine months in Germany on a Ford Foundation grant, studying modern trends in opera production.<sup>19</sup> Promotions included Dallas M. Draper, from Associate Professor to Professor, and Kenneth B. Klaus, Jr., from Assistant Professor to Associate Professor.<sup>20</sup>

Members of the School of Music faculty were active in many state and national professional and honorary organizations. In addition to his duties as Director of the School of Music, Dr. Timm was a member of the editorial committee of the Journal of Research in Music Education, a member of the Music Educators National Conference (MENC) Research Council, Province Governor of Phi Mu Alpha Sinfonia, honorary music society, and Southern District Chairman of the National Association of College Wind and Percussion Instructors (NACWPI).<sup>21</sup> Polly Gibbs was President of Louisiana Music Teachers Association (LMTA), President of Southern Music Educators Conference, and National Chairman of the



Junior Piano Committee in the Music Teachers National Association (MTNA) in addition to conducting workshops in Arkansas, Louisiana, Colorado, Iowa, and South Carolina.<sup>22</sup> Faculty members appeared as guest soloists and conductors, presented papers and lectures, judged festivals, and taught extension courses. "The 17 articles written and the 455 public performances by the faculty members of the School of Music illustrate the University-wide nature of research program activity."<sup>23</sup> Kenneth B. Klaus was commissioned to write the music for the Acadian Centennial Pageant, which was held at St. Martinsville, Louisiana, in October of 1955, and Helen L. Gunderson was honored by an article in the New York Times for her contributions to the LSU Festival of Contemporary Music.<sup>24</sup>

#### Faculty (1956-1957)

During the 1956-1957 academic year, the thirty-member faculty again included nine Professors, but reflected the death in 1957 of Professor Emeritus Louis Hasselmans,<sup>25</sup> and the promotion of Dallas M. Draper to the rank of full Professor.<sup>26</sup> The number of Associate Professors was increased from eight to nine by the promotions of Peter Paul Fuchs and Kenneth B. Klaus from the rank of Assistant Professor to that of Associate Professor.<sup>27</sup> The number of Assistant Professors was decreased from ten to eight, but reflected the extension of the employment of Earl W. Redding as the replacement of Ralph Errolle, who requested a prolongation of his leave of absence.<sup>28</sup> Instructorships were increased from three to four with the appointment of James R. Harris, Jr., as Instructor-Accompanist on the faculty of the School of Music. Director Barrett Stout was named Director Emeritus after retiring from active teaching.<sup>29</sup> Table 2 contains the complete faculty

TABLE 2

1956-1957 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Frank Collins, Jr.  
Dallas M. Draper  
Polly Gibbs  
Helen L. Gunderson  
L. Bruce Jones  
Christian Jordan  
Carleton Liddle  
Everett L. Timm (Director)  
Oramay B. Welch

Instructors

Jean K. Cady  
James N. Geideman  
James R. Harris, Jr.  
Ralph R. Pottle, Jr.

University Laboratory School

Vernon E. Daigle  
Margaret C. Smith

Associate Professors

Loren D. Davidson  
Louis Ferraro  
Peter Paul Fuchs  
Kenneth B. Klaus  
Frank Crawford Page  
Ilda M. Schriefer  
Earl D. Stout  
J. Forrest West  
Pearl Willis

Assistant Professors

Paul Louis Abel  
Oscar P. Barnes  
Rowena R. Dickey  
Paul D. Dirksmeyer  
Gordon Epperson  
Ralph Errolle  
John P. Patterson  
Earl W. Redding (vice Errolle)

roster for the 1956-1957 academic year.

The faculty of the School of Music authored published works; judged music contests; guest conducted several organizations, including All-State ensembles in Florida, Louisiana, Mississippi, Nebraska, and Tennessee; appeared as consultants for many clinics; appeared over six hundred times in solo and ensemble public performances, not counting church services; lectured and presented papers; and took an active leadership in professional organizations on the state and national level. In addition to his regular teaching load, Loren D. Davidson was Administrator of the Alumni Placement Bureau for the LSU School of Music, and was also Director of the Baton Rouge Esso Chorus, founded in 1946. His article, "Vocal Problems of Immediate Post-Adolescence," appeared in the spring issue of The Louisiana Musician.<sup>30</sup> Kenneth B. Klaus undertook the coordinating of graduate studies in music upon the retirement of Barrett Stout. This procedure centralized the records and registration of graduate students in both Music and Music Education programs.<sup>31</sup>

#### Faculty (1957-1958)

The School of Music faculty for the 1957-1958 academic year remained essentially the same, as reflected in the 1957-1959 LSU General Catalogue and listed in table 3, and reflected: 1) a request for another extension of leave without pay for Ralph Errolle; 2) the appointment of Richard F. Norem as Instructor, French horn and low brass instruments, replacing Ralph R. Pottle, Jr., who had resigned to play horn with the Boston Symphony and to work on a Ph.D. degree at the New England Conservatory; and 3) the appointment of George H. Walter,

TABLE 3

1957-1958 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Frank Collins, Jr.  
Dallas M. Draper  
Polly Gibbs  
Helen L. Gunderson  
L. Bruce Jones  
Christian Jordan  
Carleton Liddle  
Everett L. Timm (Director)  
Oramay B. Welch

Instructors

James R. Harris, Jr.  
Richard F. Norem  
George H. Walter, Jr.

University Laboratory School

Vernon E. Daigle  
Margaret C. Smith

Associate Professor

Loren D. Davidson  
Louis Ferraro  
Peter Paul Fuchs  
Kenneth B. Klaus  
Frank Crawford Page  
Ilda M. Schriefer  
Earl D. Stout  
J. Forrest West  
Pearl Willis

Assistant Professors

Paul Louis Abel  
Oscar P. Barnes  
Rowena R. Dickey  
Paul D. Dirksmeyer  
Gordon Epperson  
Ralph Errolle  
James N. Geideman  
John P. Patterson  
Earl W. Redding

Jr., as Instructor, staff pianist and opera coach, replacing Jean K. Cady, who resigned to study and accompany in New York City.<sup>32</sup>

Changes in existing faculty personnel included Louis Ferraro, who was on sabbatical leave for the first semester of the 1957-1958 academic year in order to study violin with Mr. John Corigliano, concertmaster of the New York Philharmonic Symphony Orchestra.<sup>33</sup> A faculty replacement was not necessary because Oramay B. Welch and graduate assistants assumed his teaching responsibilities for the first semester. James N. Geideman returned to full-time status, teaching a course in the care and repair of band and orchestra instruments, and repairing and maintaining University-owned instruments.<sup>34</sup> Geideman was promoted from the rank of Instructor to Assistant Professor, and was placed in charge of the instrument inventory and the repair of all band and orchestra instruments.<sup>35</sup> This change of duty removed Geideman from the Band Department and made him directly responsible to the Director of the School of Music.<sup>36</sup> In order to have the change reflected throughout the organization, Dr. Timm recommended that Geideman's salary be processed through the budget of the School of Music instead of through the budget of the Band Department. The new arrangement centralized control of the instrument inventory, permitted a more efficient distribution of University equipment, and indicated more clearly than in the past where shortages in instrumental needs actually existed. J. Forrest West completed work on his doctorate at New York University, and was awarded the Ed.D. degree in February of 1958.<sup>37</sup>

Despite a busy schedule of administration and teaching, Dr. Timm found time for professional activities, such as: his article

"Educational Grants and Awards in the Field of Music" was published by the MENC; he served as Chairman of the Committee in the Research Council of MENC, and Chairman of the Southern Division of NACWPI; and he served as a member of the Teacher Education Committee of NASM.<sup>38</sup>

The following is a partial list of some of the 1957-1958 faculty members and their activities:

- Frank Collins, Jr. - On tour as judge for the National Guild of Pianists in Southern Mississippi  
Program Chairman, Baton Rouge Chapter National Guild of Pianists
- Dallas M. Draper - Visiting Professor, Northeast Missouri State College  
Choral Conductor, University of Texas; All-State Choirs in Tennessee and Nebraska
- Gordon Epperson - Visiting Professor, Eastman School of Music  
1st Cellist of the Eastman Chamber Orchestra
- Peter Paul Fuchs - Program Chairman for the National Opera Association Convention  
State Director, Jackson (Mississippi) Opera Guild
- Polly Gibbs - Conducted Workshops at Northwestern University and Alverno College in Wisconsin
- Helen L. Gunderson - National Chairman of the Theory-Composition Section of the Music Teachers National Association
- L. Bruce Jones - Judge, Concert band contest in Kilgore and Lufkin, Texas  
Guest Conductor, Ohio Intercollegiate Band Festival  
Clinician, All-Region Band, Nacodoches, Texas; Little Rock, Arkansas; and Oregon<sup>39</sup>

#### Faculty (1958-1959)

The faculty of the School of Music for the 1958-1959 academic year numbered 30: 9 Professors, 9 Associate Professors, 9 Assistant

Professors, and 3 Instructors.<sup>40</sup>

There were several changes noted in the faculty roster for the 1958-1959 academic year, as shown in table 4. Oscar P. Barnes resigned his post as Assistant Director of Bands to enter music instrument retailing, and later he became high school director of instrumental music in Ruston, Louisiana.<sup>41</sup> Barnes was replaced by Thomas N. Tyra, Assistant Professor and Assistant Director of Bands.<sup>42</sup> Gordon Epperson was granted a sabbatical leave for the 1958-1959 academic year to work on his doctorate at Boston University,<sup>43</sup> and he was replaced by Dimitry Markevitch, internationally renowned cellist.<sup>44</sup> However, after his arrival in Baton Rouge, Markevitch received an offer for a permanent position with the New York Philharmonic Orchestra at a much larger salary than he had been offered at LSU, and he considered the New York offer an advancement in his profession, that of performance. After discussing the matter with Markevitch, Dr. Timm conferred with the Dean of the University, and Markevitch was released from his contract with LSU.<sup>45</sup> In Markevitch's place, the University employed Robert C. Collins as the sabbatical substitute for Epperson.<sup>46</sup>

School of Music faculty members were active in many local, state, and national organizations. Dr. Timm was named Vice President of Region 9 and was elected to the Graduate Commission of NASM; Gordon Epperson, at Boston University working on his doctorate, gave a lecture-recital on educational television in Boston, Massachusetts, and had articles published in the American Music Teacher and the American Association of University Professors Bulletin; Dallas M.

TABLE 4

1958-1959 LSU SCHOOL OF MUSIC  
FACULTY LIST

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<u>Professors</u>	<u>Instructors</u>
Frank Collins, Jr.	James R. Harris, Jr.
Dallas M. Draper	Richard F. Norem
Polly Gibbs	George H. Walter, Jr.
Helen L. Gunderson	
L. Bruce Jones	<u>University Laboratory School</u>
Christian Jordan	
Carleton Liddle	Vernon E. Daigle
Everett L. Timm (Director)	Margaret C. Smith
Oramay B. Welch	
 <u>Associate Professors</u>	
Loren D. Davidson	
Louis Ferraro	
Peter Paul Fuchs	
Kenneth B. Klaus	
Frank Crawford Page	
Ilda M. Schriefer	
Earl D. Stout	
J. Forrest West	
Pearl Willis	
 <u>Assistant Professors</u>	
Paul Louis Abel	
Robert C. Collins (vice Epperson)	
Rowena R. Dickey	
Paul D. Dirksmeyer	
Gordon Epperson	
Ralph Errolle	
James N. Geideman	
John P. Patterson	
Earl W. Redding	
Thomas N. Tyra	



Draper conducted clinics in Tennessee, Missouri, Texas, and Mississippi, as well as serving as Chairman of the Voice Division of the MTNA; Peter Paul Fuchs was elected Vice President in charge of Conventions for the National Opera Association, and served as head of the Summer Opera Workshop at the University of Wisconsin; Polly Gibbs was a speaker at the Mississippi Music Educators Association meeting and the MTNA Southern Division meeting in Florida; L. Bruce Jones conducted the All-State Bands and Orchestras in Connecticut, Tennessee, and New Jersey; and Kenneth B. Klaus's composition for high school band, Cajuns, won regional recognition and was auditioned by the official Army Band in Washington, D.C., and judged by officials of the American Band Masters Association.<sup>47</sup>

#### Faculty (1959-1960)

The faculty of the School of Music for the 1959-1960 academic year consisted of 30 members, including: 9 Professors, 9 Associate Professors, 9 Assistant Professors, and 3 Instructors.<sup>48</sup> Table 5 contains a complete listing of the School of Music faculty members for the 1959-1960 academic year. Several changes were noted, among which were: the awarding of an Honorary Doctorate in Music degree to Peter Paul Fuchs by Combs College of Music in Philadelphia, Pennsylvania, in June of 1959;<sup>49</sup> and the awarding of a Doctor of Education degree from New York University to J. Forrest West.<sup>50</sup> Leaves were extended for Gordon Epperson for continued work on his dissertation, and for Ralph Errolle, who remained on the budget as leave without pay until his retirement in September of 1960.<sup>51</sup> Robert C. Collins continued as sabbatical substitute for Gordon Epperson.<sup>52</sup> James R. Harris, Jr., resigned to head

TABLE 5

1959-1960 LSU SCHOOL OF MUSIC  
FACULTY LIST

<u>Professors</u>	<u>Instructors</u>
Frank Collins, Jr.	Mary Anne Gittins
Dallas M. Draper	Richard F. Norem
Polly Gibbs	George H. Walter, Jr.
Heleen L. Gunderson	
L. Bruce Jones	<u>University Laboratory School</u>
Christian Jordan	
Carleton Liddle	Vernon E. Daigle
Everett L. Timm (Director)	Margaret C. Smith
Oramay B. Welch	
<u>Associate Professors</u>	
Loren D. Davidson	
Louis Ferraro	
Peter Paul Fuchs	
Kenneth B. Klaus	
Frank Crawford Page	
Ilda M. Schrieffer	
Earl D. Stout	
J. Forrest West	
Pearl Willis	
<u>Assistant Professors</u>	
Paul Louis Abel	
Robert C. Collins (vice Epperson)	
Rowena R. Dickey	
Paul D. Dirksmeyer	
Gordon Epperson	
Ralph Errolle	
James N. Geideman	
John P. Patterson	
Earl W. Redding	
Thomas N. Tyra	

the Piano Department at Henderson State Teachers College in Arkadelphia, Arkansas.<sup>53</sup> Harris's replacement was Mary Anne Gittins, Instructor in piano.<sup>54</sup> Thomas N. Tyra replaced L. Bruce Jones as Director of Bands.<sup>55</sup> Tyra had directed the Marching Band the previous year and was assistant to Jones. The new organization called for the elimination of the position of Assistant Director, and the use of graduate assistantships to obtain graduate students to work with Director Tyra. L. Bruce Jones was assigned the responsibility of heading the music education programs in the School of Music and the College of Education.<sup>56</sup> He also continued teaching conducting and band administration courses in order "to pass on to our students his wealth of knowledge and experience."<sup>57</sup>

Important activities by the School of Music faculty included the first performance of Paul Louis Abel's Mass in Honor of St. Louis, and the dedicatory recital on the Casavant organ installed at Trinity Episcopal Church in Baton Rouge. Loren D. Davidson was quite active as a vocal clinician and choral consultant, with appearances as guest conductor of the Southern Baptist Convention's annual Church Choir Festival, as clinician in Arkansas, Louisiana, and Mississippi, and as lecturer at the state LMTA Convention. Davidson also continued as Administrator of the Personnel Placement Bureau for the LSU School of Music Alumni. Singing engagements took Dallas M. Draper to Arkansas, Florida, Georgia, Mississippi, South Carolina, and West Virginia. Draper was re-appointed Chairman of the Voice Section of MTNA, and was also appointed a Lieutenant-Governor in the Southern Division of NASM.<sup>58</sup>

### Faculty (1960-1961)

The 1960-1961 academic year saw the return from sabbatical leave of Gordon Epperson, who received the Doctor of Musical Arts degree from Boston University.<sup>59</sup> Paul Louis Abel requested and was granted a sabbatical leave to complete studies for the Ph.D. degree at Eastman School of Music of the University of Rochester, in Rochester, New York. Abel's replacement was Richard I. Steff, Assistant Professor of Music.<sup>60</sup> Constance E. Knox, Instructor in Piano and a Fulbright scholar, replaced Mary Anne Gittins, who had left to study in Europe on a Fulbright grant.<sup>61</sup> Gittins was terminated in compliance with the University policy of not extending beyond one year a leave for a teacher with the rank of Instructor who had only one year of service. There was no prejudice against the individual in this action.<sup>62</sup> Promotions within the School of Music included: Gordon Epperson, from Assistant Professor to Associate Professor; Richard F. Norem, from Instructor to Assistant Professor; and George H. Walter, Jr., from Instructor to Assistant Professor, effective in September of 1961.<sup>63</sup> Table 6 contains a complete listing of the faculty of the School of Music for the 1960-1961 academic year.

In the area of outside activities, the faculty of the School of Music was very active. Dr. Timm participated as guest conductor and critic in the evaluation of Dade County Public School Bands in Miami, Florida, and as guest conductor of the newly-organized East Baton Rouge Parish High School Band. Dr. Timm served NASM as an examiner, participated in the National Association of Music Executives in State Universities, and was elected Chairman of the Music and Art Section

TABLE 6

1960-1961 LSU SCHOOL OF MUSIC  
FACULTY LIST

<u>Professors</u>	<u>Instructors</u>
Frank Collins, Jr.	Constance E. Knox
Dallas M. Draper	Richard F. Norem
Polly Gibbs	George H. Walter, Jr.
Helen L. Gunderson	
L. Bruce Jones	<u>University Laboratory School</u>
Christian Jordan	
Carleton Liddle	Vernon E. Daigle
Everett L. Timm (Director)	Margaret C. Smith
Oramay B. Welch	
<u>Associate Professors</u>	
Loren D. Davidson	
Gordon Epperson	
Louis Ferraro	
Peter Paul Fuchs	
Kenneth B. Klaus	
Frank Crawford Page	
Ilda M. Schrieffer	
Earl D. Stout	
J. Forrest West	
Pearl Willis	
<u>Assistant Professors</u>	
Paul Louis Abel	
Rowena R. Dickey	
Paul D. Dirksmeyer	
James N. Geideman	
John P. Patterson	
Earl W. Redding	
Richard I. Steff (vice Abel)	
Thomas N. Tyra	

of the Louisiana College Conference.<sup>64</sup>

Other faculty members were equally involved. Loren D. Davidson, in addition to his teaching and administrative duties for the LSU School of Music Placement Bureau, was active as a vocal clinician and choral consultant, with appearances in El Dorado, Arkansas; Raymond, Mississippi; and Camden, Arkansas; he also conducted the Standard Oil Men and Women's Choruses. Davidson was named to honorary charter membership in the Choral Conductors Guild of America, and was elevated to the rank of "Fellow" in the National Association of Teachers of Singing (NATS), by the American Institute of Vocal Pedagogy. Dallas M. Draper conducted the Oklahoma All-State Chorus, North Carolina All-State Chorus, Memphis, Tennessee, All-City Choir, and held clinics in Mariana, Florida, at Southeast Missouri State College, and at the University of Minnesota, where he gave a recital and a master voice class. In addition, Draper served as Chairman for the Vocal Division of the MTNA and Lieutenant Governor in NATS.<sup>65</sup>

Gordon Epperson received the Doctor of Musical Arts degree from Boston University in June of 1960. While in Boston, Epperson played cello for the Boston "Pops" Orchestra under the direction of Arthur Fiedler, and appeared in recitals throughout New England. Peter Paul Fuchs headed the Summer Opera Workshop at the Manhattan School of Music in New York City, and productions by the Shreveport Civic Opera Association, the Baton Rouge Civic Symphony, the New Orleans Opera Association, and the Memphis Civic Opera. Helen L. Gunderson was a guest at the Roger Sessions Festival at Northwestern University in January of 1961.<sup>66</sup> Ilda M. Schriefer assumed the duties as Coordinator

of Graduate Studies to relieve Kenneth B. Klaus, who suffered a heart attack during the summer of 1960.<sup>67</sup> Other faculty members conducted workshops and clinics, gave recitals and performances, and served as members and officers of local, state, and national organizations.

#### Faculty (1961-1962)

The following changes in faculty of the School of Music were noted for the 1961-1962 academic year. Gordon Epperson resigned to join the faculty of Ohio State University in Columbus, Ohio. Epperson was replaced by Thaddeus J. Brys, cellist and recording artist from New York City, who had been with the City Center Opera, Totenberg Ensemble, and the Radio City Music Hall Orchestra.<sup>68</sup> Paul Louis Abel requested a leave without pay for the 1961-1962 academic year to complete work on his doctorate in music at the Eastman School of Music.<sup>69</sup> Instructor Richard I. Steff was retained as Abel's substitute. Bobby Germany was appointed as the new vocal music supervisor at the University Laboratory School, replacing Assistant Professor of Education Margaret C. Smith.<sup>70</sup> Germany, who received her Master of Music Education degree from Louisiana State University in 1958, was formerly a visiting teacher in Baton Rouge public schools. Dorothy C. McConnell was employed as a special lecturer in harp during the second semester of the 1961-1962 academic year. The thirty member faculty of the School of Music for 1961-1962 may be found in table 7.

Dr. Timm, Director of the School of Music, was involved in musical affairs at the national and state level. He was elected 2nd Vice President of the MENC Southern Division; he was a member of the MENC National Committee on Accreditation; he was appointed Vice President of

TABLE 7

1961-1962 LSU SCHOOL OF MUSIC  
FACULTY LIST

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<u>Professors</u>	<u>Instructor</u>
Frank Collins, Jr.	Constance E. Knox
Dallas M. Draper	
Polly Gibbs	<u>Special Lecturer</u>
Helen L. Gunderson	
L. Bruce Jones	Dorothy C. McConnell (Harp)
Christian Jordan	
Carleton Liddle	<u>University Laboratory School</u>
Everett L. Timm (Director)	
Oramay B. Welch	Vernon E. Daigle
	Bobby Germany
<u>Associate Professors</u>	
Loren D. Davidson	
Louis Ferraro	
Peter Paul Fuchs	
Kenneth B. Klaus	
Frank Crawford Page	
Ilda M. Schriefer	
Earl D. Stout	
J. Forrest West	
Pearl Willis	
<u>Assistant Professors</u>	
Paul Louis Abel	
Thaddeus J. Brys	
Rowena R. Dickey	
Paul D. Dirksmeyer	
James N. Geideman	
Richard F. Norem	
John P. Patterson	
Earl W. Redding	
Richard I. Steff (vice Abel)	
Thomas N. Tyra	
George H. Walter, Jr.	



LMEA; and was elected Chairman of its College Division; he presided at the MTNA Southern Division Wind and Percussion meeting; he was reelected 1st Vice President of the Baton Rouge Community Concerts and was elected Secretary of the Baton Rouge Civic Symphony; and he served as Chairman of the Visual Arts and Music Division of the Louisiana College Conference in 1962.<sup>71</sup>

In the fall of 1960, Peter Paul Fuchs was asked to take over the musical direction of the Baton Rouge Civic Symphony, when Emil Cooper cancelled his appearance because of illness. After Cooper's death, in December of 1960, Fuchs's appointment was made permanent.

Helen L. Gunderson was listed in the 1961-1962 edition of Who's Who of American Women. Gunderson, who founded the LSU Contemporary Music Festival in 1944, spoke over twenty radio stations during a five-day period in March of 1962; she was also honored as a professor of theory and composition when she was a special guest at the San Antonio Festival of Contemporary Music, which was presented by the San Antonio Symphony and Trinity University.<sup>72</sup> Members of the voice faculty were in great demand as clinicians, workshop directors, guest conductors, consultants, adjudicators, chairmen of professional organizations, and performers. A new English translation of C. F. Gounod's Faust, by Peter Paul Fuchs, was premiered on February 11, 1962, by the Oklahoma City Symphony, with Guy Fraser Harrison as conductor. In a nationwide poll conducted at Colorado State College, Fuchs was chosen as one of the eight leading college level opera experts in the United States.<sup>73</sup> Carleton Liddle of the piano faculty was chosen "Judge of the Year" by the National Guild of Piano Teachers, and judged the New York

chapter of the Guild in Carnegie Hall, in New York City, during June and July of 1962.<sup>74</sup> Richard F. Norem was made an honorary member of Kappa Kappa Psi, national band fraternity, and traveled with the LSU Marching Band to out-of-town football games as band show announcer and chaperone.<sup>75</sup> J. Forrest West was designated as a "Fellow" in the American Institute of Vocal Pedagogy, which was created by NATS.<sup>76</sup>

#### Faculty (1962-1963)

There were several important changes in the faculty roster for the 1962-1963 academic year as noted in the faculty list in table 8. A new position was approved for an Instructor in Voice, and was filled by Paula Lenchner-Schmidt.<sup>77</sup> Sabbatical leaves were requested and approved for Rowena R. Dickey to study piano in Europe during the first semester of 1962-1963, and for Earl W. Redding, for the entire 1962-1963 academic year, to complete work toward a Doctor of Musical Arts degree at the Kansas City Conservatory of Music at the University of Missouri.<sup>78</sup> While Dickey was on leave, Constance E. Knox, Instructor in piano, assumed her duties. Redding was replaced by Albert N. Gammon, a voice teacher, bass-baritone performer, and Fulbright scholar from New York City.<sup>79</sup>

Paul Louis Abel returned from his year's leave of absence, having completed his course work and the research toward the Ph.D. degree in music theory. He was commended by the faculty of the School of Music for winning the Benjamin Award, a national competition for composers, with his Vignette for Orchestra.<sup>80</sup> Oramay B. Welch underwent surgery, and was absent during the second semester of the 1962-1963 academic year. Her teaching load was covered by Mrs. Calvin Watts and a

TABLE 8

1962-1963 LSU SCHOOL OF MUSIC  
FACULTY LIST

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<u>Professors</u>	<u>Instructors</u>
Frank Collins, Jr.	Constance E. Knox
Loren D. Davidson	Paula Lenchner-Schmidt
Dallas M. Draper	
Polly Gibbs	<u>University Laboratory School</u>
Helen L. Gunderson	
L. Bruce Jones	Vernon E. Daigle
Christian Jordan	Bobby Germany
Carleton Liddle	
Frank Crawford Page	
Everett L. Timm (Director)	
Oramay B. Welch	
 <u>Associate Professors</u>	
Louis Ferraro	
Peter Paul Fuchs	
Kenneth B. Klaus	
Ilda M. Schrieffer	
Earl D. Stout	
J. Forrest West	
Pearl Willis	
 <u>Assistant Professors</u>	
Paul Louis Abel	
Thaddeus J. Brys	
Rowena R. Dickey	
Paul D. Dirksmeyer	
James N. Geideman	
Albert N. Gammon (vice Redding)	
Richard F. Norem	
John P. Patterson	
Earl W. Redding	
Thomas N. Tyra	
George H. Walter, Jr.	

graduate assistant, Judith Miller.<sup>81</sup>

In addition to assuming the responsibilities as 2nd Vice President of the MENC Southern Division, Dr. Timm authored an article, "Who Should Make a Career of Music," in the May 1963, issue of Fanfare, and a book, The Woodwinds: Performance and Teaching Techniques, published in 1963 by Allyn and Bacon.<sup>82</sup>

Four other members of the School of Music faculty had articles published in the May 1963, issue of Fanfare: Richard F. Norem, "Helping Your French Horns Project"; John P. Patterson, "Tone Production on the Bassoon"; Paul D. Dirksmeyer, "The Bass Clarinet"; and Thomas N. Tyra, "Are You Ashamed to be a Band Director?"<sup>83</sup>

Activities of other faculty members included: recitals by Dallas M. Draper in Washington and Idaho, and a performance by Draper as conductor of the Alaska All-State Chorus in April, 1963; an English translation of G. A. Lortzing's opera, Zar und Zimmerman (The Czar and the Carpenter) by Peter Paul Fuchs; the publication of Supplement I to Lists and Suggestions for Piano Teaching by Polly Gibbs; and the election of Kenneth B. Klaus to the Presidency of the newly chartered Louisiana Chapter of the American String Teachers Association (ASTA).<sup>84</sup>

#### Degree Programs Offered and Course Content

##### Degree Programs Offered (1955-1956)

According to the 1955-1957 Louisiana State University General Catalogue, the School of Music offered the Bachelor of Music degree with the following majors: composition, voice, and instrument. The College of Arts and Sciences offered the Bachelor of Arts degree with a major in music. The College of Education offered the Bachelor of

Music Education degree in the following fields: vocal supervision; instrumental supervision; combination band, orchestra, and vocal supervision; and piano teaching. The Graduate School offered the following degrees in the field of music: Master of Music, Master of Music Education, and Master of Arts with a music major.<sup>85</sup> The curriculum for each of these degrees is listed in table 9.

Early in the 1955 academic year, Dr. Everett L. Timm, Director of the School of Music, requested the faculty to be alert to trends in their profession in order to make the curricula of the School of Music fulfill the needs of the students.<sup>86</sup> At the January 14, 1956, meeting of the School of Music faculty, committees were appointed by Dr. Timm to study and plan a curriculum for directors in the area of church music, and a curriculum in woodwinds, brass, or string major.<sup>87</sup> At a later faculty meeting on May 30, 1956, these curricula, which had been designed following appropriate research by the committees, were introduced and explained by their committee heads.<sup>88</sup> These suggested curricula were referred back to their respective committees to incorporate suggestions made by the faculty and to prepare final drafts for faculty consideration.

#### Course Content (1955-1956)

The various curricula for degrees in music offered by the Louisiana State University School of Music, the College of Education, the College of Arts and Sciences, and the Graduate School, included music courses in five major areas of study: Theory of Music, History and Literature of Music, Applied Music, Teaching Techniques and Materials, and Music Appreciation.<sup>89</sup>

TABLE 9

1955 LSU SCHOOL OF MUSIC UNDER-GRADUATE  
AND GRADUATE CURRICULA

CURRICULUM IN COMPOSITION MAJOR (LEADING TO THE BACHELOR OF MUSIC DEGREE)			
Courses listed to left of hyphens should normally be scheduled before those listed to right.			
FRESHMAN YEAR	SEM. HRS.	SOPHOMORE YEAR	SEM. HRS.
English 1 .....	6	English 51-52 or 55-56 .....	6
History or Geography 1-2 .....	6	Music 21-22, 51-52, 61	
Music 1-2, 11 or other applied		or other applied music, 71a	
music, 31a and 31b* .....	16	and 71b* .....	20
Recital Hour .....	0	Recital Hour .....	0
Books & Libraries 1 .....	1	Health & Phys. Educ. 11-12	
Health & Phys. Educ. 1-2 or 4-5 .....	2	(women) or Military or Air	
Military or Air Science .....	4	Science (men) .....	2 or 4
		Electives .....	6
	31 or 35		34 or 36
* Students who demonstrate proficiency equivalent to these courses may substitute 6 hours free electives.			
JUNIOR YEAR		SENIOR YEAR	
Music 62 or other applied music,		Applied Music .....	6
101-102; 104; 105-106; 107-		Music 63 or other applied music;	
108; 115-116 .....	24	111-112; 113-114; 141-142 .....	14
Recital Hour .....	0	Recital Hour .....	0
Free electives .....	8	Electives .....	12
	32		32

Minimum total for women, 129; for men, 135.

NOTE.—Students must have a 71 average in all theory and composition courses of the first three years and show clear evidence of creative ability before considering completion of the writing requirement of this curriculum.

A senior recital is not required. However, students may be required to appear occasionally in the weekly Student Recital to demonstrate proficiency in applied music.

TABLE 9 - Continued

CURRICULUM IN VOICE MAJOR (LEADING TO THE BACHELOR OF MUSIC DEGREE)			
Courses listed to left of hyphens should normally be scheduled before those listed to right.			
FRESHMAN YEAR	SEM. HRS.	SOPHOMORE YEAR	SEM. HRS.
English 1 .....	6	English 51-52 or 55-56 .....	6
History or Geography 1-2 .....	6	Music 21-22; 29a-29b; 51-52; 69; 70a-70b; 193 or 194 .....	25
Music 1-2; 17; 30a-30b; 051a-b or 052a-b*; 193 or 194 ..	17	Recital Hour .....	0
Recital Hour .....	0	Health & Phys. Educ. 11-12 (women) or Military or Air Science (men) .....	2 or 4
Books & Libraries 1 .....	1		
Health & Phys. Educ. 1-2 or 4-5 ..	2		
Military or Air Science (men) ..	4		
	32 or 36		33 or 35
JUNIOR YEAR		SENIOR YEAR	
Foreign language .....	10	Music 103; 141-142; 162; 180a-180b; 193 or 194; 195 .....	17
Music 68; 101-102†; 131; 164-165; 170a-170b; 193 or 194 ..	18	Recital Hour .....	0
Psychology 51 .....	3	Electives .....	14
Recital Hour .....	0		
	31		31

Minimum total for women, 127; for men, 133.

\* This is a noncredit course, equivalent in load to 2 semester hours of work.  
 † Students with a B average in previous theory courses who show clear evidence of creative ability may substitute Music 101 for Music 102.

CURRICULUM IN INSTRUMENTAL MAJOR* (LEADING TO THE BACHELOR OF MUSIC DEGREE)			
Courses listed to left of hyphens should normally be scheduled before those listed to right.			
FRESHMAN YEAR	SEM. HRS.	SOPHOMORE YEAR	SEM. HRS.
Applied Music (major) .....	6	Applied Music (major) .....	6
English 1 .....	6	English 51-52 or 55-56 .....	6
History or Geography 1-2 .....	6	Music 21-22; 51-52 .....	12
Music 1-2 .....	8	Recital Hour .....	0
Recital Hour .....	0	Health & Phys. Educ. 11-12 (women) or Military or Air Science (men) .....	2 or 4
Books & Libraries 1 .....	1	Academic electives† .....	6
Health & Phys. Educ. 1-2 or 4-5 ..	2		
Military or Air Science .....	4		
	29 or 33		32 or 34

\* Four considerations will determine the instruments which may be selected for the applied music major: (1) the general acceptability of the instrument by musicians as a serious solo instrument; (2) the existence and availability of an extensive and worthwhile literature for the instrument; (3) the availability of a teacher; and (4) professional and artistic opportunities open to players of the instrument.

For admission into the junior and senior years of applied music major, a student must be approved by a group of teachers in that field. All students majoring in applied music or music education, whose instrument is violin, may be required to play viola in the University Orchestra at the discretion of the conductor. Those students whose major is organ are required to attend the University Chorus throughout the period of residence.

† It is advisable that electives be chosen so that a sequence may be followed, resulting in the establishment of a minor subject.

JUNIOR YEAR		SENIOR YEAR	
Applied Music (major) .....	6	Applied Music (major) .....	6
**Music 101-102†; 105-106; 109 or 131; 115-116 .....	16	Music 103-104; 141-142; 195 (recital) .....	14
Recital Hour .....	0	Music† .....	6
Free electives† .....	10	Recital Hour .....	0
	32	Electives† .....	6

Minimum total for women, 125; for men, 131.

† It is advisable that electives be chosen so that a sequence may be followed, resulting in the establishment of a minor subject.

\* Students with a B average in previous theory courses who show clear evidence of creative ability may substitute Music 101 for Music 102.

† Piano majors take Music 138-139. Other instrument majors take 6 hours instrumental ensemble from Music 117, 191, 192.

\*\* Piano and organ majors who have a B average in all theory courses will not be required to take Music 102.

TABLE 9 - Continued

**MUSIC EDUCATION IN COLLEGE OF EDUCATION**  
**CURRICULUM IN VOCAL SUPERVISION**  
**(LEADING TO THE BACHELOR OF MUSIC EDUCATION DEGREE)**

Courses listed to left of hyphens should normally be scheduled before those listed to right.

FRESHMAN YEAR	SEM. HRS.	SOPHOMORE YEAR	SEM. HRS.
English 1 and elective	6	Education 51	3
Geography or History 1-2	6	English 51-52 or 55-56	6
Music 031*: 1-2; 15-16; 21-22;	6	History 55 or 56	6
193 or 194	20	Music 0301; 31a-31b (Piano);	16
Recital Hour	0	51-52 (Theory); 193 or 194	16
Books & Libraries 1	1	Psychology 56-58	6
Health & Phys. Educ. 1-2 or 4-5	2 or 6	Recital Hour	0
and Military or Air Science	2 or 6	Health & Phys. Educ. 11-12 or	2 or 4
	35 or 39	Military or Air Science	2 or 4
			36 or 38
<b>JUNIOR YEAR</b>		<b>SENIOR YEAR</b>	
Biological and/or Physical Science	6	Economics 55, Government 51, or	3
electives	8	Sociology 51	4
Education 104, 122, 123	8	Education 151	4
Music 30a-30b (Voice); 71a-71b	22	Mathematics 9-10 (or other	6
(Piano); 101-102; 118, 131,	0	mathematics)	6
193 or 194	22	Music 70a-70b (Voice); 103;	14
Recital Hour	0	141-142; 193 or 194	14
	36	Physical Science elective	3
		Recital Hour	0
		Zoology 60	3
		Health & Phys. Educ. 41	2

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Students who play an instrument may also register for Music 117 (Chamber Music) 191 (Orchestra), or 192 (Band).

\* This is a noncredit course, equivalent in load to two semester hours of work.  
 † This course will be required only of those students who are not qualified to register for Music 30a after having taken Music 15-16.

**CURRICULUM IN MUSIC (PIANO TEACHERS)**  
**(LEADING TO THE BACHELOR OF MUSIC EDUCATION DEGREE)**

Courses listed to left of hyphens should normally be scheduled before those listed to right.

FRESHMAN YEAR	SEM. HRS.	SOPHOMORE YEAR	SEM. HRS.
English 1 and elective	6	English 51-52 or 55-56	6
Geography or History 1-2	6	Education 51	3
Music 1-2; 21-22; 31a-31b	18	Health & Phys. Educ. 41	2
(piano)	0	Music 51-52; 71a-71b (piano)	14
Recital Hour	0	Psychology 56-58	6
Books & Libraries 1	1	Recital Hour	0
Health & Phys. Educ. 1-2 or 4-5	2 or 6	Health & Phys. Educ. 11-12 or	2 or 6
and Military or Air Science	2 or 6	14-15 and Military or Air	2 or 6
	35 or 37	Science	2 or 6
			33 or 35
<b>JUNIOR YEAR</b>		<b>SENIOR YEAR</b>	
Biological and/or Physical	6	Education 132-133; 157-158	6
Science electives	3	Mathematics 9-10 (or other	6
Economics 55, Government 51,	3	mathematics)	6
or Sociology 51	4	Music 103; 141-142; 181a-181b	18
Education 103-104	3	(piano); 193	18
History 55 or 56	3	Music electives (Theory)	2
Music 101, 115, 109 or 131,	12	Physical Science electives	3
171a-171b (piano)	0	Recital Hour	0
Recital Hour	0		35
Zoology 60	3		

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TABLE 9 - Continued

CURRICULUM IN COMBINATION BAND, ORCHESTRA, AND VOCAL SUPERVISION (LEADING TO THE BACHELOR OF MUSIC EDUCATION DEGREE)			
Courses listed to left of hyphens should normally be scheduled before those listed to right.			
FRESHMAN YEAR	SEM. HRS.	SOPHOMORE YEAR	SEM. HRS.
Applied Music (major instrument, not piano) .....	6	Applied Music (minor instrument, not piano*) .....	2
English 1 and elective .....	6	English 51-52 or 55-56 .....	6
Geography or History 1-2 .....	6	History 55 or 56 .....	3
Music 1-2; 3-4; 11-12† .....	14	Music 21-22; 23-24; 51-52; 66 .....	16
Music 192‡ .....	2	Psychology 56-58 .....	6
Recital Hour .....	0	Music 192‡ .....	2
Books & Libraries 1 .....	1	Recital Hour .....	0
Health & Phys. Educ. 1-2 or 4-5 .....	2	Health & Phys. Educ. 11-12 (women) .....	2
Military or Air Science (men) .....	4	Military or Air Science (men) .....	4
	37 or 41		37 or 39
JUNIOR YEAR		SENIOR YEAR	
Applied Music (minor instrument, not piano* and major instrument) .....	8	Applied Music (minor instrument, not piano*) .....	2
Education 51, 104, 124 .....	8	Biological and/or Physical Science electives .....	6
Health & Phys. Educ. 41 .....	2	Education 122, 123, 152 .....	8
Music 15-16; 23-24; 67, 101, 109 or 192, 193 or 194 .....	18	Mathematics 9-10 (or other mathematics) .....	6
Recital Hour .....	0	Music 13-14; 30a-30b (voice); 31a (piano); 103, 193 or 194 .....	17
	36	Recital Hour .....	0
			39
FIFTH YEAR			
Applied Music (major instrument) .....			6
Economics 55, Government 51, or Sociology 51 .....			3
Education 125‡, 151 .....			6
Music 70a (Voice); 116, 131; 141-142; 193 or 194 .....			13
Physical Science elective .....			3
Recital Hour .....			0
Zoology 60 .....			3
			34

\* 61A Flute; 61B Oboe; 62A Bassoon; 62B Clarinet; Saxophone; 63A Cornet; 63B French Horn; 64A Trombone; 64B Euphonium, Tuba; 65 Percussion. The student will take eight of these courses, one each semester, omitting the course involving the major instrument.

† Music 11-12 not required of a violin major; Music 13-14 not required of a cello major.

‡ Students following this curriculum must be registered in either Band or Orchestra and may elect to register in both.

§ Participation in Music 192x, Marching Band, except in the case of string majors, is required during football season as laboratory work in this course.

TABLE 9 - Continued

**CURRICULUM IN INSTRUMENTAL SUPERVISION, BAND, AND ORCHESTRA**  
(LEADING TO THE BACHELOR OF MUSIC EDUCATION DEGREE)

Courses listed to left of hyphens should normally be scheduled before those listed to right.

FRESHMAN YEAR	SEM. HRS.	SOPHOMORE YEAR	SEM. HRS.
Applied Music (major instrument, not piano) .....	6	Applied Music (minor instrument, not piano*, and major instrument, not piano) .....	8
English 1 and elective .....	6	English 51-52 or 55-56 .....	6
Geography or History 1-2 .....	6	Music 3-4; 21-22; 23-24; .....	18
Music 1-2; 3-4; 11-121 .....	14	51-52; 66 .....	2
Music 192x .....	2	Music 192x .....	2
Recital Hour .....	0	Psychology 56-58 .....	6
Books & Libraries 1 .....	1	Recital Hour .....	0
Health & Phys. Educ. 1-2 or 4-5 .....	2	Health & Phys. Educ. 11-12 or 14-15 .....	2
Military or Air Science (men) ..	4	Military or Air Science (men) ..	4
	37 or 41		42 or 44
<b>JUNIOR YEAR</b>		<b>SENIOR YEAR</b>	
Applied Music (minor instrument, not piano, and major instrument) .....	8	Applied Music (minor instrument, not piano)* .....	2
Biological and/or Physical Science electives .....	6	Economics 55, Government 51, or Sociology 51 .....	3
Education 51, 104, 124 .....	8	Education 125x, 152 .....	6
Health & Phys. Educ. 41 .....	2	Mathematics 9-10 (or other mathematics) .....	6
History 55 or 56 .....	3	Music 103, 116; 141-142; 191 or 192 .....	10
Music 13-14; 67, 101, 109, 191 or 192 .....	12	Physical Science elective .....	3
Recital Hour .....	0	Recital Hour .....	0
	39	Zoology 60 .....	3
			33

\* 61A Flute; 61B Oboe; 62A Bassoon; 62B Clarinet, Saxophone; 63A Cornet; 63B French Horn; 64A Trombone; 64B Euphonium, Tuba; 65 Percussion. The student will take eight of these courses, one each semester, omitting the course involving the major instrument.

† Music 11-12 not required of a violin major; Music 13-14 not required of a cello major.

‡ Students following this curriculum must be registered in either Band or Orchestra and may elect to register in both.

§ Participation in Music 192x, Marching Band, except in the case of string majors, is required during football season as laboratory work in this course.

**MUSIC REQUIREMENTS FOR BACHELOR OF ARTS DEGREE**  
**WITH A MUSIC MAJOR**  
(See "College of Arts and Sciences")

<b>B.A. WITH MUSIC HISTORY AND LITERATURE AS THE FIELD OF CONCENTRATION</b>	
History and Literature of Music .....	12 hours
Theory .....	16 hours
Applied Music .....	9 hours
Level of sophomore major to be reached in applied music at end of four years.	
<b>B.A. WITH THEORY AS THE FIELD OF CONCENTRATION</b>	
Theory .....	20 hours
History of Music .....	4 hours
Music Electives .....	3 hours
Applied Music .....	9 hours
Level of sophomore major to be reached in applied music at end of four years.	
<b>B.A. WITH APPLIED MUSIC AS THE FIELD OF CONCENTRATION</b>	
Applied Music .....	18 hours
Theory .....	16 hours
History of Music .....	4 hours

TABLE 9 - Continued

## REQUIREMENTS FOR MASTER OF MUSIC IN COMPOSITION

*Major Subject.*—Composition in the larger forms and advanced counterpoint. In lieu of the usual thesis, the student must submit at least one original composition in the large form (chamber music, a symphonic form, a choral work with orchestral accompaniment, or the like). This work must exhibit considerably greater maturity and facility in composition than that submitted for entrance.

*Minor Subjects.*—(a) Work in analytical courses and in orchestration. (b) Continued work in applied music if adequate background is not in evidence. A reading knowledge of two languages, preferably French and German, is required of candidates for the degree in composition.

## REQUIREMENTS FOR MASTER OF MUSIC IN INSTRUMENTAL MUSIC

*Major Subject.*—At least one half of the total work required for the degree is to be devoted to the applied music major. This study for the degree must culminate in a demonstration of playing ability, either in the form of a public recital or a performance before the faculty or a designated committee, such demonstration to be submitted in lieu of a thesis. It should be the student's objective to study an extensive and rounded repertory considerably more comprehensive than that required or achieved during undergraduate study. This objective should be either for the purpose of demonstrating proficiency or for the enlargement and improvement of pedagogical equipment.

*Minor Subjects.*—(a) Courses in music literature, history or musicology; credit, one sixth to one quarter of the total requirement. (b) Courses in theory beyond the undergraduate requirements, courses in the pedagogy of the instrument, or work in any other field for which the student is prepared; credit, one sixth to one fourth of the total requirement.

## REQUIREMENTS FOR MASTER OF MUSIC IN VOCAL MUSIC

*Major Subject.*—Approximately one half of the student's time is to be devoted to the major subject. The repertory shall include representative selections from opera, oratorio, and song literature for all types of voices. This study must culminate in a public recital or performance before the faculty or a designated committee, such a recital to be submitted in lieu of a thesis. Satisfactory performance of a major opera role may be considered as partial fulfillment of the recital required. It should be the student's objective to study an extensive and well-rounded repertory considerably more comprehensive than that required or achieved during undergraduate study. This objective should be either for the purpose of demonstrating proficiency in performance or for the enlargement and improvement of pedagogical equipment.

*Minor Subjects.*—(a) Courses in music literature, history or musicology; credit, one sixth to one quarter of the total requirement. (b) Courses in theory beyond the undergraduate requirements, courses in the pedagogy of the instrument, or work in any other field for which the student is prepared; credit, one sixth to one fourth of the total requirement.

## REQUIREMENTS FOR MASTER OF ARTS WITH A MAJOR IN MUSIC

The candidate for this degree must meet the requirements listed in this catalogue under the caption "Requirements for the Degree of Master of Arts or Master of Science." Applied music is not approved as a field of concentration for this degree.

## REQUIREMENTS FOR MASTER OF MUSIC EDUCATION

*Major Subject.*—Work in the field of music education is to include technical courses and related subjects such as tests and measurements, psychology of music, and the like; credit, approximately one half of the total requirement.

*Minor Subjects.*—(a) Work in theory, music literature, music history or any other appropriate field for which the student is prepared by his undergraduate study; credit, approximately one quarter of the total requirement. (b) Work in applied music not necessarily limited to the student's major skill, and conducting; credit, approximately one quarter of the total requirement.

NOTE.—The candidate for this degree may write a thesis or give a recital as a part of the requirement, or he may take an additional six semester hours in approved graduate courses, making a total of thirty semester hours.

The first of these areas, Theory of Music, had for its purpose the understanding of the relationships of musical sounds to each other, and subject titles in this category were: ear training (the development of aural imagery through sight-singing, dictation and keyboard harmony, and part-writing), counterpoint (the combination of melodic lines), form and analysis, orchestration, and arranging. Associated subjects were acoustics, aesthetics, physiology, and psychology.<sup>90</sup>

The second area of study, History and Literature, was described as a study of the masterpieces of music in all periods of history and how the history and literature of music reflected man's changes brought on by social, psychological, economic, and scientific developments.<sup>91</sup>

The third area of study, Applied Music, was considered the laboratory for the musician, and included the writing and performing of music. Classified in this important area were: private lessons, conducting, languages and diction, orchestra, band, choir, chorus, opera, recitals, and, in a sense original composition.<sup>92</sup>

In the fourth area, Teaching Techniques and Materials, the comprehension of the order and methods of presentation of the fundamentals of music and musical performance was the chief aim. Studies of other problems associated with teaching were included.<sup>93</sup>

Courses in the fifth area, Music Appreciation, introduced the non-music major to great music and to a sufficient understanding of music to enable him later to proceed, by his own volition, to enjoy music as it becomes a part of his life.<sup>94</sup> A complete listing of the courses offered by the School of Music as set forth in the 1955-1957 LSU General Catalogue may be found in table 10.

TABLE 10

1955 LSU SCHOOL OF MUSIC  
COURSE OFFERINGS

1-2. THEORY. 4 cr. each semester. A course for music majors in which the elements of form, melody, rhythm and harmony of music are studied on an integrated plan through listening, singing, writing, keyboard playing, and dictation. Prerequisite to all degree curricula. Six hours of combined lecture and laboratory. Miss Willis, Mr. Abel.

3-4. PIANO CLASS. 1 cr. each semester. Beginning group instruction in piano. Required of instrumental supervisors. Two hours of laboratory. Miss Gibbs and assistant.

9. MUSIC APPRECIATION. 3 cr. each semester. Music in the theatre, opera, ballet, cinema, incidental music; the oratorio. Primarily for non-music majors. Mr. Klaus.

10. MUSIC APPRECIATION. 3 cr. each semester. Instrumental and vocal music, the symphony, keyboard music, art songs; choral music. Primarily for non-music majors. Mr. Klaus.

11-12. VIOLIN CLASS. 2 cr. each semester. Beginning group instruction in violin. Required of instrumental supervisors except those whose major instrument is violin. Three hours of combined lecture and laboratory. Mr. Klaus.

13-14. CELLO CLASS. 2 cr. each semester. Beginning group instruction in cello. Required of instrumental supervisors except those whose major instrument is cello. Three hours of combined lecture and laboratory. Mr. Epperson.

15-16. VOICE CLASS. 3 cr. each semester. Group instruction in voice production. Required of vocal supervisors, and open to non-music majors. Miss Schriever.

17. ITALIAN DICTATION. I; 1 cr. The principles and practice of Italian pronunciation in singing. Two hours of laboratory. Mr. Erolle.

21-22. MUSIC HISTORY AND APPRECIATION. 2 cr. each semester. A course for Bachelor of Music candidates and open to others by permission of teacher. (This course may not be used as a substitute for Course 141-142.) Mr. Klaus, Mr. Page.

23-24. PIANO CLASS. 1 cr. each semester. Second-year group instruction in piano. Required of instrumental supervisors. Two hours of laboratory. Miss Gibbs and assistant.

29A-29B. SECONDARY PIANO. I, II; 2 cr. each semester. Individual instruction in piano for students not majoring in piano or vocal supervision. Two half-hour lessons and five hours practice. Credit for this course is not allowed on a piano major or vocal supervision major. Piano faculty.

51-52. THEORY. 4 cr. each semester. Prerequisite: Course 1-2. A second-year course in harmony, sight singing; rhythmic, melodic, and harmonic dictation, and keyboard work. Mr. Page.

61A. FLUTE CLASS. I; 1 cr. Beginning instruction in flute. Required of instrumental supervisors. Two hours of laboratory. Mr. Dirksmeyer.

61B. OBOE CLASS. II; 1 cr. Beginning instruction in oboe. Required of instrumental supervisors. Two hours of laboratory. Mr. Dirksmeyer.

62A. BASSOON CLASS. II; 1 cr. Beginning instruction in bassoon. Required of instrumental supervisors. Two hours of laboratory. Mr. Dirksmeyer.

62B. CLARINET AND SAXOPHONE CLASS. I; 1 cr. Beginning instruction in these instruments. Required of instrumental supervisors. Two hours of laboratory. Mr. Dirksmeyer.

63A. CORNET, TRUMPET, ALTO HORN CLASS. I; 1 cr. Beginning instruction in these instruments. Required of instrumental supervisors. Two hours of laboratory. Mr. Abel.

63B. FRENCH HORN CLASS. I; 1 cr. Beginning instruction in French horn. Required of instrumental supervisors. Two hours of laboratory. Mr. Abel.

TABLE 10 - Continued

- 64A. **TROMBONE CLASS. II;** 1 cr. Beginning instruction in trombone. Required of instrumental supervisors. Two hours of laboratory. Mr. Abel.
- 64B. **EUPHONIUM, TUBA CLASS. II;** 1 cr. Beginning instruction in these instruments. Required of instrumental supervisors. Two hours of laboratory. Mr. Abel and staff.
65. **PERCUSSION. I;** 1 cr. Group instruction on percussion instruments. Required of instrumental supervisors. Two hours of laboratory. Mr. Abel and staff.
66. **VIOLA CLASS. II;** 2 cr. Prerequisite: Course 11-12. Beginning instruction in viola. Required of instrumental supervisors except those whose major instrument is viola. Three hours of combined lecture and laboratory. Mr. Klaus.
67. **STRING BASS CLASS. I;** 2 cr. Beginning group instruction in string bass. Required of instrumental supervisors. Three hours of combined lecture and laboratory.
68. **FRENCH DICTION. II;** 2 cr. The principles and practice of French pronunciation in singing. Four hours of laboratory. Mr. Errolle.
69. **GERMAN DICTION. II;** 1 cr. The principles and practice of German pronunciation in singing. Two hours of laboratory. Mr. Errolle.
- 101-102. **ADVANCED THEORY. 2 cr. each semester.** Prerequisite: Course 51-52. An advanced course in harmony, sight singing, keyboard work, melodic and harmonic dictation. Miss Gunderson.
- 103-104. **FORM AND ANALYSIS. 2 cr. each semester.** Prerequisite: Course 51-52. A survey showing the evolution of forms and textures of representative works from various periods of musical history. Miss Gunderson.
- 105-106. **COUNTERPOINT. 3 cr. each semester.** Prerequisite: Course 51-52. A practical study of sixteenth-century vocal polyphony and composition of a motet. Course emphasis in the second term is put on a study of the eighteenth-century polyphony and the composition of an invention. Miss Gunderson.
- 107-108. **ELEMENTARY COMPOSITION. 3 cr. each semester.** Prerequisite: Course 51-52. (B average required in previous theory courses for students choosing a major in composition.) Composition in small forms in a free style. Polyphonic writing continued to include canon and fugue. Miss Gunderson.
109. **INSTRUMENTAL CONDUCTING. II;** 2 cr. A course in the elements of conducting and baton technique based on the practices of the best conductors and upon the psychology of gestures. Mr. Barnes.
- 111-112. **STRICT COMPOSITION. 2 cr. each semester.** Prerequisite: Course 107-108. Composition in mixed forms. Advanced polyphonic writing in the composition of a double-subject fugue. Miss Gunderson.
- 113-114. **FREE COMPOSITION. 2 cr. each semester.** Prerequisite: Course 107-108. Song writing. Intensive work in the larger forms; variation, rondo, and sonata allegro for various instrumental combinations. Miss Gunderson.
- 115-116. **ORCHESTRATION. 2 cr. each semester.** A study of the technical and tonal characteristics of orchestral instruments. Arranging for string, woodwind, and brass choirs and for full symphony orchestra. Mr. Timm.
118. **CHORAL LITERATURE. II;** 2 cr. A survey of choral literature with a view to selecting materials for a year's program for choral groups and choirs at junior and senior high-school through adult levels. Miss Schriefer.
131. **CHORAL CONDUCTING. I;** 2 cr. A course in the elements of conducting and baton technique based on the practices of the best conductors and upon the psychology of gestures. Miss Schriefer.
- 138-139. **PIANO METHODS AND MATERIALS. 3 cr. each semester.** Materials and techniques for the piano teacher. Prerequisites: Courses 51-52, 71a-71b or the equivalent. Miss Gibbs.
- 141-142. **SURVEY IN MUSIC HISTORY. 2 cr. each semester.** A required course for music majors and open to others by permission of teacher of the course. Mr. E. Stout.
- 145-146. **CHURCH MUSIC. 2 cr. each semester.** A survey from a nondenominational point of view, of music in association with worship. Mr. Page.
- 149-150. **PIANO LITERATURE. 2 cr. each semester.** Survey of literature for the clavier from the period preceding Bach, including standard and lesser-known works since the advent of the piano; study of development of instruments and distinct instrumental style; modern tendencies in piano composition. Mr. Fuchs.
162. **THE SCIENTIFIC BASES OF MUSIC. I;** 2 cr. A study of musical acoustics, the anatomy and physiology of the vocal and hearing organs. Required of voice majors and open to others as an elective. Mr. B. Stout.
- 164-165. **SONG LITERATURE. 1 cr. each semester.** A survey course in song literature. Mr. West.
166. **OPERA WORKSHOP. I, II;** 2 cr. Opera literature, rehearsals of excerpts and scenes from standard and contemporary operas, opera acting. This course may be repeated

TABLE 10 - Continued

- for credit to a maximum of twelve semester hours for any one student. Four hours of laboratory, Mr. Fuchs.
168. **PLATFORM PROCEDURES. I;** 2 cr. The analysis and application of the principles and techniques of public platform presentation of music. Mr. Errolle.
202. **COUNTERPOINT. II;** 2 cr. Prerequisite: Course 105. An advanced course in sixteenth-century polyphony. Motet and madrigal writing. Available upon sufficient demand. Miss Gunderson.
- 205-206. **ORCHESTRAL CONDUCTING.** 2 cr. each semester. Open for election by graduates and qualified undergraduates. Mr. Timm.
- 207-208. **ORCHESTRAL ANALYSIS.** 2 cr. each semester. A detailed study of the evolution of orchestral music as it is apparent in the instrumental grouping, orchestration, and forms of the music of all periods. Miss Gunderson.
- 209-210. **ADVANCED COMPOSITION.** 2 cr. each semester. A course for graduate students who are candidates for the Master of Music degree in composition. Miss Gunderson.
- 211-212. **AMERICAN MUSIC.** 2 cr. each semester. A study of composition of earlier periods, folk material, and modern trends in composition. Miss Gunderson.
- 213-214. **THE CARE AND REPAIR OF BAND AND ORCHESTRA INSTRUMENTS.** 1 cr. each semester. Prerequisites: Courses 11, 61-62, 63-64, 65, or equivalent. A course designed for students with teaching experience in instrumental music and a practical knowledge of the problems of instrumental upkeep. Two hours of laboratory. Mr. Geideman.
- 215-216. **TECHNIQUES IN ORGANIZATION, ADMINISTRATION, AND PREPARATION OF SCHOOL BANDS, ORCHESTRAS, AND CHORUSES.** 2 cr. each semester. After evaluating the place of musical organizations in the program of secondary education, this course will cover the various phases of organizing the program, administering the physical plant and equipment, handling the personnel, and directing the musical activities program. Mr. Jones.
- 217-218. **RICHARD WAGNER AND THE MUSIC DRAMA.** 2 cr. each semester. An intensive study of the life of Wagner and his times, the music drama, and Wagner's theories of art in relation to the social and economic conditions of Germany in the nineteenth century. Mr. E. Stout.
- 219-220. **MUSIC IN THE NINETEENTH AND TWENTIETH CENTURIES.** 2 cr. each semester. Mr. E. Stout, Mr. Liddle.
- 222-223. **COMPARATIVE METHODS IN MUSIC EDUCATION.** 2 cr. each semester. Open to advanced students. A consideration of techniques in teaching and supervising music with an opportunity for actual projects. Important texts and more recent approaches are studied and evaluated in terms of a composite course of study. Mrs. Welch.
- 224-225. **PROBLEMS IN PIANO TEACHING.** 2 cr. each semester. (Not offered in 1955-56.) Open only to graduate students and advanced undergraduates with special permission. A review of recent psychological and educational research which may be applied to piano teaching. A critical examination of methods and materials for both class and private teaching. Available upon sufficient demand. Miss Gibbs.
- 247-248. **ADVANCED CHORAL CONDUCTING.** 1 cr. each semester. Critique and laboratory sessions covering everyday problems in choral conducting. Advanced study in conducting and interpretative techniques. One hour lecture and two hours laboratory. Mr. Draper.
- 251-252. **ADVANCED BAND CONDUCTING.** 1 cr. each semester. Critique and laboratory sessions covering everyday problems in band conducting. Advanced study in conducting and interpretative techniques. One hour lecture and two hours laboratory. Mr. Jones.
- 253-254. **ADVANCED CHORAL ARRANGING.** 1 cr. each semester. School music choral literature of all grades, easy to very difficult, will be analyzed as to form and harmonic structure. The ability to isolate and sing individual parts will be developed. Arranging of assigned melodies and writing and arranging of original short pieces will complete the course work. Two hours of laboratory. Mr. Klaus.
256. **ADVANCED ORCHESTRAL ARRANGING. I;** 1 cr. Prerequisite: Course 253. School music orchestra literature of all grades, easy to very difficult, will be analyzed as to form and harmonic structure. The ability to isolate and sing individual parts will be developed. Arranging of assigned melodies and writing and arranging of original short pieces will complete the course work. Two hours of laboratory. Mr. Klaus.
257. **ADVANCED BAND ARRANGING. II;** 1 cr. Prerequisite: Course 253. School music band literature of all grades, easy to very difficult, will be analyzed as to form and harmonic structure. The ability to isolate and sing individual parts will be developed. Arranging of assigned melodies and writing and arranging of original short pieces will complete the course work. Two hours of laboratory. Mr. Klaus.
- 260-261. **STYLE AND STRUCTURE IN OPERA.** 2 cr. each semester. A brief survey of the history of opera combined with an analysis of the problems of opera performance and discussion of current trends. Mr. Fuchs.
295. **GRADUATE RECITAL.** 5 cr. for instrumental; 3 cr. for voice.
300. **THESIS RESEARCH. I, II;** 1-6 cr. Amount of credit to be stated at time of registration.

TABLE 10 - Continued

## EDUCATION COURSES IN MUSIC

EDUCATION 122. MATERIALS AND METHODS IN VOCAL MUSIC IN ELEMENTARY SCHOOL. I; 2 cr. Mrs. Welch.

EDUCATION 123. MATERIALS AND METHODS IN VOCAL MUSIC IN HIGH SCHOOL. II; 2 cr. Mrs. Welch.

EDUCATION 124. MATERIALS AND METHODS IN INSTRUMENTAL MUSIC. I; 2 cr. Mr. Daigle.

EDUCATION 125. THE MARCHING BAND. I; 2 cr. The organization, function, and techniques of the marching band. Mr. Barnes.

EDUCATION 132-133. MATERIALS AND METHODS IN PIANO. 1 cr. each semester. Prerequisites: Music 51-52, and 71a-71b or equivalent. This course must be scheduled concurrently with Education 157-158. Both private and class methods. Miss Gibbs.

EDUCATION 135-136. MUSIC EDUCATION FOR ELEMENTARY GRADES. 3 cr. each semester. Mrs. Welch.

EDUCATION 151. STUDENT TEACHING IN VOCAL MUSIC. I, II; 4 cr. Mr. Lawrence, Miss Smith.

EDUCATION 152. STUDENT TEACHING IN INSTRUMENTAL MUSIC. I, II; 4 cr. Mr. Lawrence, Mr. Daigle.

EDUCATION 157-158. TEACHING IN PIANO. 2 cr. each semester. This course extends through two semesters and must be scheduled concurrently with Education 152-153. Mr. Lawrence, Miss Gibbs.

EDUCATION 221. PROBLEMS IN MUSIC EDUCATION. 2 cr. (Offered on demand.) Student will do intensive and extensive reading on one or more problems confronting the music educator of today, and prepare a paper on his findings, with complete bibliography. Class sessions will be taken up in project guidance and class discussion of projects and findings. Each student will receive a full set of class project papers. Mr. Timm.

EDUCATION 231-232. CLASS VOICE PEDAGOGY. 2 cr. each semester. Analysis of vocal problems such as management of breath in singing, vocal resonance, articulatory problems, procedures for correcting vocal faults; suitable materials for high school voice classes; and procedures for teaching voice to large groups. Mr. Davidson.

EDUCATION 238. STRING INSTRUMENT PEDAGOGY. I; 2 cr. Problems in playing, teaching, and choice of materials for violin, viola, cello, and string bass. The class will study, play, and learn to teach new and standard materials for each instrument. Mrs. Welch, Mr. Klaus, Mr. Epperson.

EDUCATION 239. WOODWIND INSTRUMENT PEDAGOGY. II; 2 cr. Problems in playing, teaching, and choice of materials for flute, oboe, bassoon, clarinet, and saxophone. The class will study, play, and learn to teach new and standard materials for each instrument. Mr. Timm.

EDUCATION 240. BRASS INSTRUMENT PEDAGOGY. I; 2 cr. Problems in playing, teaching, and choice of materials for cornet, French horn, trombone, baritone, and tuba. The class will study, play, and learn to teach new and standard materials for each instrument. Mr. Abel.

EDUCATION 241. PERCUSSION INSTRUMENT PEDAGOGY. 2 cr. (Offered on demand.) Problems in playing, teaching, and choice of materials for snare drum, bass drum and cymbals, tympani, xylophone, and all special percussion effects. The class will study, play, and learn to teach new and standard materials for each instrument.

## APPLIED MUSIC COURSES

	<i>Voice</i>	<i>Piano</i>	<i>Organ</i>
Freshman .....	30	31	32
Sophomore .....	70	71	72
Junior .....	170	171	172
Senior .....	180	181	182
Graduate .....	230	231	232
	<i>Strings</i>	<i>Woodwinds</i>	<i>Brass</i>
Freshman .....	33 (Inst.)*	34 (Inst.)	35 (Inst.)
Sophomore .....	73 (Inst.)	74 (Inst.)	75 (Inst.)
Junior .....	173 (Inst.)	174 (Inst.)	175 (Inst.)
Senior .....	183 (Inst.)	184 (Inst.)	185 (Inst.)
Graduate .....	233 (Inst.)	234 (Inst.)	235 (Inst.)
			<i>Percussion</i>
			76

117. CHAMBER MUSIC. I, II; 2 cr. per semester or noncredit.

191. ORCHESTRA. I, II; 1 cr. per semester or noncredit.

192. BAND. I, II; 1 cr. per semester or noncredit.

192M. BAND. I, II; 2 cr.

193. A CAPPELLA CHOIR. I, II; 1 cr. per semester or noncredit.

194. UNIVERSITY CHORUS. I, II; 1 cr. per semester or noncredit.

195. SENIOR RECITAL. 6 cr. for instrument; 3 cr. for voice.



Degree Programs Offered (1956-1957)

The new curriculum in sacred music leading to the degree of Bachelor of Music was presented at the September 19, 1956, meeting of the faculty by Frank Crawford Page.<sup>95</sup> This curriculum was modified by discussion and was adopted unanimously by the faculty. Likewise, Paul Louis Abel presented the brass major with multiple brass minor curriculum, and Louis Ferraro presented the curriculum with a string major and multiple string minor, both leading to the degree of Bachelor of Music.<sup>96</sup> The above curricula were adopted by the School of Music faculty and were recommended to the Courses and Curricula Committee and the Dean of the University for addition to the University catalogue.

The Courses and Curricula Committee, in a memo to the School of Music, called attention to the following observation:

While it may be a standard practice in music schools and others throughout the country to provide for extreme high degree of specialization in their curricula, the Committee feels that such specialization is carried on in lieu of adequate general education requirements. Some members of the Committee feel that no Bachelor's degree should be obtainable without some basic science, math, language, etc.<sup>97</sup>

This observation was an expression of the feeling of the Committee members and was not a command to change the curricula. Dr. Timm recommended that the faculty should be aware of this observation during future curricula planning sessions and when scheduling student programs of study.<sup>98</sup>

The following changes were noted in the 1957-1959 Louisiana State University General Catalogue, in which the School of Music announced the offering of the Bachelor of Music degree in a new area, sacred music.<sup>99</sup> The Catalogue also outlined the two basic types of instru-

mental Bachelor of Music degree curricula: the "regular," which was the traditional type available for all acceptable instruments; and the "multiple minor" type, with majors and multiple minors in woodwinds, brasses, or strings.<sup>100</sup> The multiple minor curricula were designed for persons training for college, university, or conservatory teaching, and were meant to be followed by a Master of Music degree, to provide minimum training standards for such teaching. The new curricula in sacred music and woodwind, brass, or string major with multiple instrument minors may be seen in table 11.<sup>101</sup>

In a 1959 Self-Survey Report presented to the NASM Commission on Curricula by the LSU School of Music, the following list of currently offered undergraduate curricula was presented:

Bachelor of Music in:

- Composition
- Voice
- Sacred Music
- Instrumental major (including
  - Piano, Organ and Harpsichord)
- Woodwind major and multiple Woodwind minor
- Brass major and multiple Brass minor
- String major and multiple String minor

Bachelor of Music Education in:

- Vocal Supervision
- Instrumental Supervision
- Combination Vocal and Instrumental (5-year program)
- Piano

Bachelor of Arts with concentration in:

- Music History and Literature
- Applied Music<sup>102</sup>

Graduate curricula currently offered in the field of music at Louisiana State University included:

TABLE 11

**CURRICULA IN SACRED MUSIC AND INSTRUMENTAL MAJOR  
WITH MULTIPLE INSTRUMENT MINOR**

CURRICULUM IN SACRED MUSIC (LEADING TO THE BACHELOR OF MUSIC DEGREE)			
FRESHMAN YEAR	SEM. HRS.	SOPHOMORE YEAR	SEM. HRS.
History, Geography or Sociology 1-2 .....	6	English Electives above 50 .....	6
English 1 .....	6	Music 51-52 .....	8
Music 1-2 .....	8	Music 21-22 .....	4
Books & Libraries .....	1	Music 93 or 94 .....	2
Recital Hour .....	0	Health & Phys. Educ. (women) or Military or Air Science (men) .....	2 or 4
Music 93 or 94 .....	2	ORGAN MAJOR VOICE MAJOR	
Health & Phys. Educ. 1-2 (women) or Military or Air Science (men) .....	2 or 4	Music 72ab 6 Music 31ab	
ORGAN MAJOR VOICE MAJOR		Music 15-16 or 32ab 6	
Music 32ab 6 Music 29ab 4		30ab 6 Music 30ab 6	
		34 or 36	34 or 36
31 or 33	35 or 37		
JUNIOR YEAR		SENIOR YEAR	
Music 101-102* .....	4	Music 105-106 .....	4
Music 193 and 194 .....	4	Music 141-142 .....	4
Music 103-104 .....	4	Music 145-146 .....	4
Music 131 .....	2	Music 193 and 194 .....	4
Music 115-109 .....	4	Music 143 .....	3
Music 127 .....	2	Music 128 .....	2
Music 129 .....	3	ORGAN MAJOR VOICE MAJOR	
ORGAN MAJOR VOICE MAJOR		Music 182ab 6 Music 170ab 6	
Music 172ab 6 Music 70ab 6		Electives 4 Music 71ab or Music 72ab 6	
29	29	31	33

Minimum organ majors, women 125; men 129. Voice majors, women, 131; men, 135.

**CURRICULUM IN INSTRUMENTAL MAJOR  
(LEADING TO THE BACHELOR OF MUSIC DEGREE)**

There are two basic types of instrumental Bachelor of Music degree curricula outlined below. The *regular*, which is the traditional type available for all acceptable instruments and the *multiple minor* type with majors and multiple minors in woodwinds, brasses, or strings. The *multiple minor* curricula are designed for persons training for college, university, or conservatory teaching and should be followed by a Master of Music degree in order to provide minimum training standards for such teaching.

Four considerations will determine the instruments which may be selected for the applied music major: (1) The general acceptability of the instrument by musicians as a serious solo instrument; (2) The existence and availability of an extensive and worthwhile literature for the instrument; (3) The availability of a teacher; and (4) Professional and artistic opportunities open to players of the instrument.

In the listings below, the courses to be scheduled each year will include those listed as *basic* plus those designated for the specific type of curricula (Regular, Woodwinds, Brass, Strings).

Courses listed to left of hyphens should normally be scheduled before those listed to right.

FRESHMAN YEAR	SEM. HRS.	SOPHOMORE YEAR	SEM. HRS.
<i>Basic Courses</i>		<i>Basic Courses</i>	
Applied Music (Major) .....	6	Applied Music (Major) .....	6
English 1 .....	6	English Electives (Above English 50) .....	6
History 1-2, Geography 1-2 or			

TABLE 11 - Continued

Sociology 1-2	6	Music 21-22; 51-52	12
Music 1-2	8	Recital Hour	0
Recital Hour	0	Health & Phys. Educ. 11-12	0
Books & Libraries 1	1	(Women)	2
Health & Phys. Educ. 1-2		Military or Air Science (Men)	2 or 4
or 4-5	2	Regular B.M. (Add to Basic)	
Military or Air Science (Men)	4	Academic Electives	6
<hr/>			
Regular B.M. (Same as Basic)	29 or 33		32 or 34
<hr/>			
* * *			
Brass <sup>1</sup> and Woodwind <sup>1</sup> (Add to basic)		Woodwind (Add to basic)	
Music 3-4	2	Music 23-24	2
Music 91 or 92 or both	2	Applied Music (Minor) <sup>2</sup> , <sup>3</sup> (34ab)	6
	33 or 37	Music 91 or 92 or both	2
<hr/>			
* * *			
Strings <sup>4</sup> (Add to basic)			36 or 38
Applied Minor <sup>5</sup> (33c-d)	3	Brass (Add to basic)	
Music 91	2	Applied Music (Minor) <sup>6</sup> 35ef	3
Music 17	2	Applied Music (Rotating Minor) <sup>7</sup> 35cd	3
	36 or 40	Music 91 or 92 or both	2
<hr/>			
* * *			
			34 or 36
<hr/>			
* * *			
		Strings (Add to basic)	
		Applied Music (Minor) <sup>8</sup> , <sup>9</sup> 33ef	3
		Music 91	2
		Music 29ab	4
		Music 17	2
			37 or 39
<hr/>			
JUNIOR YEAR		SENIOR YEAR	
<hr/>		<hr/>	
Basic Courses		Basic Courses	
Applied Music (Major)	6	Applied Music (Major)	6
Music 101; 109 or 131; 115-116	8	Music 141-142; 195 (recital)	10
Recital Hour	0	Recital Hour	0
Electives <sup>1</sup>	2	<hr/>	
<hr/>		* * *	
* * *		Regular B.M. (Add to Basic)	
Regular B.M. (Add to Basic)		Music 103-104	4
Free electives <sup>2</sup>	8	Music (Piano majors take 138-139; others take 6 hrs. from 17-117, 91-191, 92-192 during 4 yrs.)	6
Music 102 <sup>3</sup> , 105-106	8	Electives	5
	32		32
<hr/>			
* * *			
* * *			
Woodwinds (Add to Basic)		Woodwinds (Add to basic)	
Music 102 or theory elective,		Music 103-104	4

<sup>1</sup> If a student is prepared to audition on a secondary woodwind or brass instrument, he should do so at the end of the freshman year.

<sup>2</sup> Strings curriculum majors will for four years participate in the laboratory orchestra which is part of the string class work. In this curriculum, there are no prerequisite courses necessary to pursue class strings, except viola class should be preceded by some viola study.

<sup>3</sup> Applied minor in strings, brass and woodwind curricula: (All major instruments will be studied at least four years.) Each string student will study one stringed instrument as a minor for two years and will rotate the other two stringed instruments with one year of study each. Each brass student will select a minor brass instrument to study for two years; the rotating minor brass instruments will be studied one year each. Woodwind students will study one year on each minor woodwind instrument.

<sup>4</sup> Each minor instrument (except rotating minors) should be played in recital during the final year it is studied.

<sup>5</sup> It is advisable that electives be chosen so that a sequence may be followed, resulting in the establishment of a minor subject.

<sup>6</sup> Piano and organ majors who have a B or above average in all theory courses taken at LSC will not be required to take Music 105.

TABLE 11 - Continued

105-106 .....	8	Music 191 and/or 192 .....	2
Applied Music (Minor) 34ab ..	6	Music 117 .....	2
Music 191 or 192 (or both) ...	2	Applied Music (Minor) <sup>1</sup> , * 34a-b	2
		Electives <sup>2</sup> .....	6
	32		
* * *		* * *	
<i>Brass</i> (Add to Basic)		<i>Brass</i> (Add to Basic)	
Theory electives .....	4	Music 105-106 .....	6
Applied Music (Rotating		Music 191 or 192 (or both) ...	2
Minor) <sup>1</sup> 35cd .....	3	Music 117 .....	2
Music 191 or 192 (or both) ...	2	Electives <sup>2</sup> .....	6
Music 29a-b .....	4		
	32		32
* * *		* * *	
<i>Strings</i> (Add to Basic)		<i>Strings</i> (Add to Basic)	
Music 102, 105-106 .....	8	Music 103-104 .....	4
Applied Music (Rotating		Applied Music (Rotating	
Minor) <sup>1</sup> 33cd .....	3	Minor) <sup>1</sup> 33cd .....	3
Music 191 .....	2	Music 191 .....	2
Music 117 .....	2	Music 117 .....	2
	31		27

<sup>1</sup> Applied minor in strings, brass and woodwind curricula: (All major instruments will be studied at least four years.) Each string student will study one stringed instrument as a minor for two years and will rotate the other two stringed instruments with one year of study each. Each brass student will select a minor brass instrument to study for two years; the rotating minor brass instruments will be studied one year each. Woodwind students will study one year on each minor woodwind instrument.

<sup>2</sup> Each minor instrument (except rotating minors) should be played in recital during the final year it is studied.

<sup>3</sup> It is advisable that electives be chosen so that a sequence may be followed, resulting in the establishment of a minor subject.

## MINIMUM TOTALS (INSTRUMENTAL B.M.)

	Women	Men
Regular Bachelor of Music .....	125	131
Woodwind (Multiple minors) .....	133	139
Brass (Multiple minors) .....	131	137
Strings (Multiple minors) .....	131	137

Master of Music in:  
 Instrumental Applied Music  
 Vocal Applied Music  
 Composition

Master of Music Education in:  
 Vocal Music  
 Instrumental Music

Master of Arts, chief emphasis in:  
 Music History and Literature  
 (with work in theory and  
 applied music counting on the  
 graduate level)<sup>103</sup>

Applied music was not a field of concentration for the Master of Arts degree.

According to Dr. Barrett Stout, who was the Director of the School of Music from 1943 to 1955, the last evaluation was during the 1944-1945 academic year. The following curricula were approved at that time:

Bachelor of Music in:  
 Applied Music  
 Composition

Bachelor of Music Education

Bachelor of Arts in:  
 Applied Music  
 History and Literature

Master of Music in:  
 Applied Music  
 Composition

Master of Music Education.<sup>104</sup>

#### Course Content (1956-1957)

There were several significant changes in courses offered noted in the LSU General Catalogue for the period 1957-1959. Included among these changes was the change in course number of Italian Diction

from Music 17 to Music 19, in order to retain a consistent numbering system. This change was made so that the numbers 17 and 117 could signify different levels of chamber music.<sup>105</sup>

Several new courses were added in the area of sacred music and reflected the new degree offering in this area. Among these new courses were:

- Music 127-Organization and Administration of Church Music Departments (a survey of the principles and practices of church music organized in America from a non-sectarian point of view, stressing the musical aspects and administrative problems common to choral programs)
- Music 128-Pipe Organ History and Design, Electronic Organ (a study of organs, organ installation problems, maintenance problems, and electronic organs)
- Music 129-Hymnology and Liturgics, a comprehensive survey of the literary and musical significance of the hymn and a survey of the ceremonies of the divisions of the Ecclesiastical year)
- Music 143-144-Rehearsal Techniques and Repertoire of Church Choirs Organized on the Multiple Choir System (rehearsal techniques of youth choirs through adult choirs, including a survey of materials, aims, and objectives)<sup>106</sup>

Other new courses for the 1956-1957 academic year included:

- Music 119-120-Violin Literature, a historical survey of music literature for violin
- Music 121-Viola Literature, a historical survey of music literature for viola
- Music 126-Cello Literature, a historical survey of music literature for cello<sup>107</sup>

Opera Workshop (Music 166) was changed from four hours of laboratory work to four hours of laboratory work plus one hour of individual music coaching, and could be repeated for credit a total of six times. Platform Procedures (Music 168) was dropped to make room for the addition of four new courses in the curriculum in sacred music leading to the degree of Bachelor of Music. This work was to be covered in

private lessons. Two courses, Counterpoint (Music 202) and Problems in Piano Teaching (Music 224-225) were dropped automatically by order of the President of the University because of lack of registration for them over a three year period.<sup>108</sup> Added to the list of courses offered by the School of Music were Master's Thesis Research (Music 300), and its equivalent in applied music, Graduate Recital (Music 295). Both of these courses were added as a result of a University-wide directive from the Graduate School.<sup>109</sup> Also added, was Music in the Recreation Program (Education 57). This course was designed to provide theory and practice in organization and direction of community singing, rhythm band, singing games, "barber shop" quartets, fiddler contests, and other forms of music participation as it was used in recreation programs.<sup>110</sup>

New numbers were created for the performing groups to reflect the level of the student:

	Freshman/Sophomores	Juniors/Seniors/Graduates
Chamber Music	17	117
Orchestra	91	191
Band	92	192
A Cappella Choir	93	193
University Chorus	94	194 111

Applied music courses were given additional suffixes, c, d, e and f, to represent less credit. In order to establish curricula which prepare students to teach instruments besides their own majors, it was necessary to have a system of minor instrumental study through private study. It was not possible for students to carry these minor instruments in each curriculum unless the amount of credit was reduced.



The School of Music proposed the following:

for major credit, student will take two  $\frac{1}{2}$  hour lessons per week for three hours credit

Freshmen 30's      Suffix "a"-1st semester  
    Suffix "b"-2nd semester

Sophomores 70's

Juniors 170's

Seniors 180's

for minor credit, student would take one  $\frac{1}{2}$  hour lesson per week for 1  $\frac{1}{2}$  hours credit. The same numbering system was continued, but different suffixes determined the semester.

Suffix "c"-1st semester      thus:  $c + d = a$ , and  
    Suffix "d"-2nd semester       $e + f = b$ <sup>112</sup>

These changes added no new courses, but provided additional flexibilities in the School of Music's use of applied music and permitted a saving of teacher time in some instances.

#### Degree Programs Offered (1957-1958)

The new curricula leading to the Bachelor of Music degree in sacred music or in an orchestral instrument major with multiple orchestral instruments of the same section as minors was in operation during the 1957-1958 academic year for the first time. The enrollment in these curricula was even greater than anticipated for the first year.

#### Course Content (1957-1958)

Changes reflected in the course list in the 1959-1961 LSU General Catalogue included changing Music 217-218 from Richard Wagner and the Music Drama, to Music in the Late 19th century. The other title was misleading, because Richard Wagner and his works were not the only course content. Students were not interested in the selection of this

course when they thought it did not cover material to suit their needs.<sup>113</sup> Closely related to this change was the change in title of Music 219-220, Music in the 19th and 20th Centuries, to Music in the 20th Century.<sup>114</sup> By 1959 there was so much to work with in 20th century music, that it was not practical to include it with the 19th century studies any longer.

Another significant change was noted in the area of music arranging. Advanced Choral Arranging (Music 253-254), was broken into two courses: Advanced Choral Arranging (Music 253) and Advanced Arranging for Small Instrumental Ensembles (Music 254). Each of these courses was increased in number of credits earned from two to three hours. Advanced Orchestral Arranging (Music 256) was given one hour more credit, and was changed into Advanced Arranging for Large Instrumental Ensembles, which included work with both band and orchestral ensembles. For this reason, Advanced Band Arranging (Music 257) was eliminated, and its content included in the new Music 256.<sup>115</sup>

A course designed to give a concentrated survey and evaluation of methods and materials for the use of the new state-adopted vocal materials in classroom music in the elementary grades was added in the form of the Elementary Music Education Workshop (Education 167), which was offered only during the summer semester.<sup>116</sup> The continuation of this course, Education 168 was also approved for the Summer Session of 1959. It was hoped that the courses would attract "in-service" classroom teachers, vocal music teachers and supervisors, principals and administrators.

#### Degree Programs Offered (1958-1959)

At a faculty meeting on September 9, 1958, the attention of the faculty of the School of Music was directed by Dr. Timm to trends in demands made upon musicians and the responsibility of the School of Music to prepare students to meet the challenge the changes present. The faculty was requested to be alert to course improvements through improved textbooks, methods of presentation, materials, and equipment, and to request materials needed in the execution of duties at the earliest possible time. It was announced that studies concerning the need at Louisiana State University for offering the doctorate in musical studies and what was entailed by such offering would be launched in 1958.<sup>117</sup>

#### Course Content (1958-1959)

Requests for additions of new courses for the 1958-1959 academic year included Classroom Music Education Workshop (Education 168), a course designed to give a concentrated survey and evaluation of methods and materials for use of new state-adopted vocal materials for grades one through eight.<sup>118</sup> The course, it was hoped, would attract "in-service" classroom teachers, vocal music teachers and supervisors, principals, and administrators.

In a meeting of the faculty of the School of Music, held October 31, 1958, the requirements for additional Bachelor degrees were defined as follows:

Any degree requiring the approval of the Faculty of the School of Music may be earned by satisfactorily completing all the requirements for the degree concerned as stated in the outlines of curricula in the University catalogue at the time the student begins his work in that curri-

culum. This applies to additional Bachelor degrees as well as first ones.<sup>119</sup>

For Graduate degrees the following were defined as requirements for additional degrees:

For a second Masters degree, 15 hours of graduate work beyond the first Master, plus the making up of any important deficiencies in undergraduate work is required. Minimum residence requirement for an additional Masters degree is one semester plus one summer or equivalent.<sup>120</sup>

#### Degree Programs Offered (1959-1960)

A letter from the NASM, read at the faculty meeting of September 8, 1959, stated the need of a reply to the following:

1. Bachelor of Music Education degree in Piano has not been approved by the Association.
2. Academic credits in Bachelor of Music degree seem low.
3. Church music degree will come up for review in the future.<sup>121</sup>

In responding to the first question, Dr. Timm stated that in checking the catalogue listings, the first appearance of the curriculum for piano teachers was in the April 10, 1945, LSU General Catalogue announcing courses for the academic year 1945-1946.<sup>122</sup> The School of Music files showed no correspondence with NASM specifically concerning this degree; however, a conversation with Dr. Barrett Stout, Director Emeritus of the School of Music, disclosed the opinion that the request for approval had been delayed during his administration because of the

insufficient number of graduates in the curriculum.<sup>123</sup> Dr. Timm was unaware the curriculum had not been approved, and presented an analysis of the music education degree in piano in comparison with the present NASM recommendations. The Louisiana State Certification requirements were also listed for comparison, because the intent of this degree was for its graduates "to teach piano classes and private piano in the public schools, and to meet the Louisiana State Certification requirements for piano teachers in public schools."<sup>124</sup> Dr. Timm requested that the NASM Commission on Curricula give consideration for approval to this curriculum, and welcomed any suggestions from the Commission concerning this curriculum.<sup>125</sup>

In responding to the second question, that academic credits in the Bachelor of Music degree seemed low, Dr. Timm stated that each of the LSU School of Music's curriculum for the Bachelor of Music degree was above the NASM minimum, but unless a student elected academic courses when an elective was permitted, the academic credit requirements in instrumental concentration degree were at the lowest side of the NASM scale.<sup>126</sup> However, the situation was different in the vocal and composition curricula, as indicated below.

	NASM	LSU (Minimum/Maximum with electives)
B.M. in Instrumental	18-36 hrs.	19-25 hrs.
B.M. in Voice	24-36 hrs.	38-52 hrs.
B.M. in Composition	18-36 hrs.	19-45 hrs.

On the question of future approval of the Sacred Music degree, Dr. Timm commented on the fact that the curriculum in this area had been in existence only since the Fall semester of 1956.<sup>127</sup> The 1958

academic year marked the first opportunity that the School of Music had to graduate persons who had followed this curriculum, and now the faculty wished to re-evaluate the offerings and probably revise this curriculum before requesting its review for approval by the Commission. The Commission on Curricula, at its meeting in Detroit that year, gave careful consideration to the Self-Survey Report of the LSU School of Music, and by formal action approved the curriculum for the Bachelor of Music Education in piano degree as presented.<sup>128</sup> It was with great pleasure that Director Timm reported to General Troy Middleton in November of 1959, that the LSU School of Music had successfully passed the re-examination of schools of music being made by NASM.<sup>129</sup>

Faculty members were encouraged by Dr. Timm at the faculty meeting On October 27, 1959, to challenge the effectiveness of the present courses and curricula offered by the School of Music, and to offer suggestions for improvement at any time.<sup>130</sup>

#### Course Content (1959-1960)

There were no course changes noted for the 1959-1960 academic year.

#### Degree Programs Offered (1960-1961)

At a faculty meeting on April 11, 1960, committees were appointed to study the undergraduate curricula in two areas, Music Education and Sacred Music.<sup>131</sup> The appointed chairman of these committees were L. Bruce Jones and Frank Crawford Page, respectively.<sup>132</sup> Dr. Timm, at a later meeting, discussed the Church Music curriculum

in relation to the 1961-1963 LSU General Catalogue, which was already obsolete.<sup>133</sup> The requirements, as established by NASM, and those of Louisiana State University were compared, and it was found that LSU exceeded the NASM requirements, except in the academic area. The report of the Music Education Curriculum Committee was distributed at the November 12, 1960, meeting of the School of Music faculty, but it was decided to bring additional material to the faculty before faculty action would be solicited.

A committee had been at work since September of 1959 on a curriculum leading to the Doctor of Philosophy degree with a major in music, and after much research and discussion, the School of Music faculty approved the Doctor of Philosophy degree, as outlined at the April 21, 1960, faculty meeting, and submitted the program for approval by the Graduate Council of the University.<sup>134</sup> This petition for approval also included the basic requirements of the proposed degree, and the facilities and resources available at Louisiana State University, including a list of the faculty members who would be in the most frequent contact with students seeking the Ph.D. degree in music.<sup>135</sup> It was further stated that a specialist in music history and music literature had been requested.<sup>136</sup> The employment of such a specialist would enable the School of Music to offer many new courses in the areas of music literature and research. A statement of the status of the Doctorate in Music throughout the United States was included, as well as a list of requirements for the Doctor of Philosophy degree in Music as approved by the School of Music faculty.<sup>137</sup> According to a memorandum from Dr. Timm to the School of Music faculty, the Graduate Council refused to approve the

petition for offering the Ph.D. in music until it was proved that the School of Music was competent to offer the degree.<sup>138</sup>

The NASM Commission on Curricula at its 1960 meeting in Chicago, Illinois, approved the curriculum in Church Music at Louisiana State University, stating that the curriculum "currently meets the revised standards of the Association," but deferring final approval for listing of the degree until the Commission received transcripts of students who had completed the degree program.<sup>139</sup>

#### Course Content (1960-1961)

The Minutes of the Faculty Meeting of September 11, 1960, reflected several new changes to be noted in the 1961-1963 LSU General Catalogue. Increases in number of hours of credit to be earned were approved for several courses. Advanced Counterpoint (Music 202), which had been dropped for lack of enrollment by order of a University-wide directive, was reinstated as Comparative Approaches to the Theory of Music and the Pedagogy of Theory (Music 202), and investigated important treatises dealing with theory and studied the teaching of theory.<sup>140</sup> Care and Repair of Band and Orchestra Instruments (Music 213-214) was given a new number (Music 119-120) in order to make the course available to both graduate and undergraduate students.<sup>141</sup> Several seminar, symposium, and research-type courses were added, reflecting the striving of the School of Music toward the acceptance of the Doctor of Philosophy degree by the Graduate School.

In the area of music history, a notable change was the increase



in credits earned for all graduate history courses from two to three hours per semester. Content of these courses was also affected in the following manner. Music in the Late 19th Century (Music 217) became Music in the Ancient Through the Baroque Era (Music 217), and Music in the Classical Era (Music 218); Music in the Romantic Era was designated as Music 219, and Music in the 20th Century became Music 220.<sup>142</sup> These changes in music history and literature laid the foundation for an expansion of the graduate department in music at Louisiana State University.

In the area of applied music, the suffix "x" was added to Private Lessons in Piano (Music 29), for students who had completed 29b but were ineligible to proceed to 31a, and could be repeated two times for credit.<sup>143</sup> A new course, Coaching in Applied Music (Music 196), was added and opened to students who had completed their undergraduate recital but could not proceed to graduate work because of restrictions.<sup>144</sup>

#### Degree Programs Offered (1961-1962)

Several changes were noted in the area of curricula for the 1961-1962 academic year. By order of a University-wide directive, a course in American History (History 55-56) was required for all baccalaureate degrees from Louisiana State University. This directive was the result of action by the Louisiana State Legislature in its attempt to counter communism. As a result of this directive, the following curricula deleted the six hours required in social studies and added six hours of non-music electives during the freshman year, and added History 55-56,

with six hours credit, to the sophomore year:

Curriculum in Instrumental Major (including piano,  
organ, and harpsichord)  
Curriculum in Composition  
Curriculum in Sacred Music  
Curriculum in Voice Major  
Curriculum in String Major and Multiple String Minor  
Curriculum in Woodwind Major and Multiple Woodwind Minor  
Curriculum in Brass Major and Multiple Brass Minor<sup>145</sup>

The curriculum in Sacred Music was in the process of being re-  
fined. The changes proposed increased the load in the junior year for  
voice majors so that each semester required carrying the minimum load  
or more, and more electives were provided. The total hours required  
for either voice or organ major in the Sacred Music Curriculum were  
made parallel by this action. These changes made the curriculum in  
Sacred Music more practical, with less stress placed on theory and  
form and analysis, and it was hoped that organ majors would be stronger  
in vocal work, due to the addition of more vocal courses. The new  
plan reduced the number of hours of music courses for voice majors and  
permitted them to take more elective courses.<sup>146</sup>

#### Course Content (1961-1962)

Course changes which were to be effective for the 1962-1963 aca-  
demic year included the following: Violin Class (Music 11-12) incorpo-  
rated the Viola Class (Music 66), and Cello Class (Music 13-14)  
incorporated the String Bass Class (Music 67) in order to reduce stu-  
dent and teacher loads.<sup>147</sup> In the same vein, classes in brass and  
woodwinds were also combined. The results were: Music 63A became  
Cornet, Trumpet, Alto Horn, and Tuba Class; likewise Oboe and Bassoon  
classes were combined into one course, Music 62A.<sup>148</sup>

Choral Conducting (Music 131) was changed in number to make two semesters of conducting available under a single course, and to avoid duplication of material.<sup>149</sup> Elementary conducting techniques were now taught under Music 109-110.

Orchestral Conducting (Music 205-206) was changed to Advanced Orchestral Conducting,<sup>150</sup> and History 55-56 was added to the requirements of all curricula in a University-wide directive dated February 23, 1962.<sup>151</sup>

Additions to the courses offered by the School of Music for the 1961-1962 academic year included Functional Piano (Music 39a-39b) and Advanced Functional Piano (Music 79a-79b), which were intended for students not majoring in piano, but requiring practical secondary keyboard facility. The content of the course Materials and Methods in Piano (Music 132-133) was absorbed into Practice Teaching (Education 157-158), therefore the course was dropped.<sup>152</sup>

#### Degree Programs Offered (1962-1963)

According to the School of Music Biennial Report for 1960-1962, the baccalaureate degree curricula in sacred music, voice major, and string major had been made more effective.<sup>153</sup> Offerings in applied music were made more valuable to students by providing courses for those who previously could not get the required coaching in applied music during early graduate training. The graduate offerings of the School of Music were strengthened by increased emphasis on conducting, by a new course in comparative music theory, and by a reorganization of the music history courses. The introduction of exploratory tests which would point out areas of weakness for all graduate students was

announced at a faculty meeting in July of 1961.<sup>154</sup> These tests were designed to relieve some of the problems which arose in final oral examinations of graduate students by guiding the selection of studies for each student.

#### Course Content (1962-1963)

A new course, Music for Children of Elementary School Age (Music 135) was added effective January 31, 1963.<sup>155</sup> The material was at that time offered in Education 135-136, which was required course work for elementary school teachers in order to fulfill the music requirement for state certification. Because these courses fell into the category of Education courses numbered between 100-199, they could be taken only by students enrolled in the elementary teacher training curriculum. The committee guiding the Family and Living curriculum felt that these courses would be valuable in their curriculum. The faculty of the School of Music concurred, and therefore requested the different course titles and a "Music" designation for the same courses in order to bypass the technicality of an education prefix and thus permit others to take the courses.<sup>156</sup>

#### Enrollment and Degrees Awarded

##### Enrollment and Degrees Awarded (1955-1956)

The total enrollment figures of the LSU School of Music for 1955-1956 academic year reflect the information which follows. The services to the University by the School of Music were masked to a certain extent by the fact that many students majoring in music or taking music courses were registered in other colleges on the campus.

During the first semester of 1955-1956, the following distribution of enrollment figures of students majoring in music was noted:

Music.....	54	
Education.....	57	
Junior Division.....	58	
Arts and Sciences.....	4	
Graduate (Masters).....	46	157
Total.....	219	

The fifty-three degrees granted from January through August of 1956, included: 22 Bachelors of Music, 13 Bachelors of Music Education, 1 Bachelor of Arts, 10 Masters of Music, 7 Masters of Music Education, and no Masters of Arts.<sup>158</sup>

Since the major area of concentration was not given on LSU Commencement programs for students receiving Bachelor of Arts degrees, and since data concerning this information was not available, some degree totals will not reflect Bachelor of Arts degrees conferred by the School of Music.

#### Enrollment and Degrees Awarded (1956-1957)

During the first semester of 1956-1957, the 209 music majors were distributed as follows:

Music.....	54	
Education.....	57	
Junior Division.....	58	
Arts and Sciences.....	4	
Graduate (Masters).....	46	159
Total.....	209	

At the Fall, Spring, and Summer Commencement Exercises of 1957, degrees in music awarded were: 16 Bachelors of Music, 13 Bachelors of Music Education, 18 Masters of Music, and 13 Masters of Music Education degrees.<sup>160</sup>

### Enrollment and Degrees Awarded (1957-1958)

At a School of Music faculty meeting on October 30, 1957, Dr. Timm expressed his concern over decreasing School of Music and Music Education enrollment. He suggested the following as possible factors in this decrease:

- a. Teacher salaries suffer by comparison with more lucrative means of livelihood
- b. Competition in state colleges
- c. Insufficient performances elsewhere by our faculty
- d. Not enough faculty recitals
- e. More contacts should be made directly with students<sup>161</sup>
- f. Contacts with music teachers should be more numerous

Enrollment figures for the 1957-1958 Fall semester showed the following distribution:

Music.....	50
Education.....	46
Junior Division.....	51
Arts and Sciences.....	7
Graduate (Masters.....)	28
Total.....	182

The following degrees were granted at the Fall, Spring, and Summer Commencement Exercises of 1958: 13 Bachelors of Music, 13 Bachelors of Music Education, 9 Masters of Music, and 10 Masters of Music Education degrees.<sup>163</sup> There were 147 non-music majors taking Music Appreciation (Music 9) in the first semester of 1956-1957, and 129 during the first semester of 1957-1958.<sup>164</sup> In addition to this group, non-music students were found in the band, orchestra, choir, chorus, music education courses, and applied music courses.

### Enrollment and Degrees Awarded (1958-1959)

During the first semester of 1958-1959, the following distribu-

tion of enrollment figures of students majoring in music was noted:

Music.....	54	
Education.....	42	
Junior Division.....	54	
Arts and Sciences.....	17	
Graduate (Masters).....	28	
Total.....	195	165

The following degrees were granted at the Fall, Spring, and Summer Commencement Exercises of 1959: 15 Bachelors of Music, 11 Bachelors of Music Education, 13 Masters of Music, and 4 Masters of Music Education degrees.<sup>166</sup>

There were 144 non-music majors taking Music Appreciation in the first semester of 1958-1959, and 219 during the first semester of 1959-1960.<sup>167</sup> Non-music majors were also participating in the band, choir, chorus, orchestra, opera, applied music, and music education courses.

#### Enrollment and Degrees Awarded (1959-1960)

Enrollment figures for the 1959-1960 Fall semester showed the following distribution:

Music.....	52	
Education.....	36	
Junior Division.....	53	
Arts and Sciences.....	24	
Graduate (Masters).....	41	
Total.....	206	168

At the Fall, Spring, and Summer Commencement Exercises of the 1959 session, the following degrees were granted: 10 Bachelors of Music, 9 Bachelors of Music Education, 11 Masters of Music, and 6 Masters of Music Education degrees.<sup>169</sup>

#### Enrollment and Degrees Awarded (1960-1961)

During the first semester of 1960-1961, there were 207 music stu-

dents with the following distribution:

Music.....	54	
Education.....	41	
Junior Division.....	53	
Arts and Sciences.....	25	
Graduate (Masters).....	34	
Total.....	207	170

The following degrees were granted at the Fall, Spring, and Summer Commencement exercises of 1961: 14 Bachelors of Music, 12 Bachelors of Music Education, 13 Masters of Music, 5 Masters of Music Education, and 1 Master of Arts degrees.<sup>171</sup>

#### Enrollment and Degrees Awarded (1961-1962)

Enrollment figures for the 1961-1962 Fall semester showed the following distribution:

Music.....	65	
Education.....	41	
Junior Division.....	65	
Arts and Sciences.....	9	
Graduate (Masters).....	36	
Total.....	216	172

At the Fall, Spring, and Summer Commencement exercises of 1961, there were 17 Bachelors of Music, 18 Bachelors of Music Education, 19 Masters of Music, and 5 Masters of Music Education and 1 Master of Arts degrees granted.<sup>173</sup>

#### Enrollment and Degrees Awarded (1962-1963)

During the first semester of the 1962-1963 academic year, the 218 music majors were distributed as follows:

Music.....	61	
Education.....	44	
Junior Division.....	72	
Arts and Sciences.....	1	
Graduate (Masters).....	40	
Total.....	218	174



The fifty degrees granted from January through August of 1962 included: 13 Bachelors of Music, 11 Bachelors of Music Education, 1 Bachelor of Arts, 17 Masters of Music, 7 Masters of Music Education, and 1 Master of Arts.<sup>175</sup>

In addition to this group, 464 students were enrolled in the band, orchestra, and choral groups, and 967 non-music majors were enrolled in Appreciation and Applied Music courses.<sup>176</sup>

#### Facilities and Major Equipment

##### Facilities and Major Equipment (1955-1956)

The present Music and Dramatic Arts Building, which was constructed and equipped at a cost of \$600,000, was assigned to the School of Music and the Department of Speech on Saturday, May 14, 1932.<sup>177</sup> This building (See figure 2, p. 75) had been constructed with great care for the purpose of providing superior facilities for instruction in these two divisions of the University and to prepare for increased enrollments over a period of years.

By 1954, the most urgent need facing the School of Music was an adequate auditorium on the Louisiana State University campus to relieve congestion in the small University Theater in the Music and Dramatic Arts Building. Other needs of the School of Music as reported to the budget committee were as follows:

1. An addition to the present Music and Dramatic Arts Building to provide a large chorus and opera rehearsal room and a workshop for building scenery, and to provide space for future expansion of studio and practice room facilities. Estimated cost: \$130,000 to \$140,000.
2. Replacement of badly worn pianos. It was proposed to spend \$5,000 the first year of the biennium to replace about 10 of the 20-year-old practice pianos.

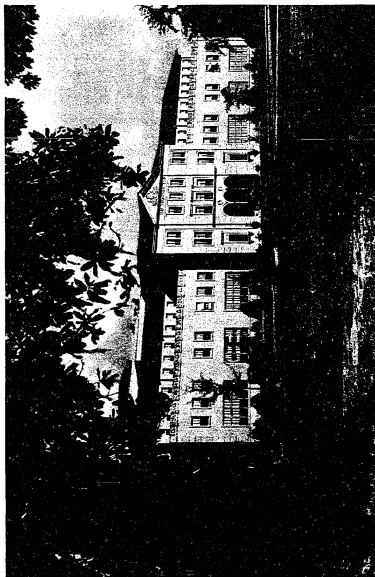


Fig. 2. Original LSU Music and Dramatic Arts Building

Ten years is considered the average life of practice pianos in a school of music. A program of regular tuning and repair has doubled the life of these pianos, but they now badly need replacing.

3. Completing the theater organ. When the organ was installed it was only partially completed. Approximately \$10,000 will be needed to complete it.
4. Additional string and wind instruments for the proper conducting of group lessons in these instruments. The amount of \$3,600 is needed in the first year of the biennium for this purpose.<sup>178</sup>

According to a list of additional space needed for the School of Music for the 1955-1956 academic year, these needs reported in 1954 were basically still to be met. Additional space was needed for an organ studio large enough to house an organ with more ranks than the present organ; a choir and chorus rehearsal hall large enough to accommodate 250 voices and orchestra with proper acoustical balance; a better orchestral rehearsal hall with good acoustical properties; opera laboratory space; five or six teaching studios of standard size; classroom seating for 150 persons or more for music appreciation classes; scenery building facilities; and three listening rooms, two for 2-3 persons, and one for fifteen.<sup>179</sup> Future needs for additional space for the School of Music included: a minimum of five regular studios; 20 practice rooms, two large; three large seminar-chamber music-classroom type rooms capable of darkening for visual aids, with seating for 45 to 50 persons; television studios, one large enough to accommodate a huge chorus and orchestra; and a recital hall, which would relieve theater congestion.<sup>180</sup>

#### Facilities and Major Equipment (1956-1957)

Again in 1957, the School of Music and the Band Department submitted the following outline of immediate needs in alterations and

new construction, and of future needs:

1. Immediate Needs
  - a. An organ studio containing an organ for teaching. This was the most pressing need of the School of Music, and would relieve the inefficiencies and tensions caused by having to use the theater as an organ studio.
  - b. Enlargement of the Choral Room to accommodate the University Chorus of 250 voices to be used also for large music appreciation classes, thus relieving conflicts for two hours per week in the Theater.
  - c. Adjust partitions in the basement on the music side, to provide one office and one additional long classroom with plastic tile floors, acoustically treated ceiling, and fluorescent lights.
  - d. Enlargement of the sewing and designing rooms in the Costume Department by extending them over the Workshop Theater roof.
  - e. Inspection of the foundation and sills of the Band Building for settling and termites, and an inspection of the roof of the small rehearsal hall for a leak.
  - f. The paving in front of the Music and Dramatic Arts Building is deteriorating rapidly and becoming rough and pitted.
2. Future Needs (5-8 years)
  - a. An extension to the building providing a large rehearsal hall for choral activities, a large orchestral rehearsal room, choral and orchestral library and equipment storage space, more studios, more classroom space, professional fraternity and sorority rooms, an organ studio, shops with space for scenery building, space the size of the stage for opera rehearsals and more practice rooms, band rehearsal rooms and a recital hall, teachers' offices, and listening rooms. The orchestra pit in the University Theater was too small.
  - b. New band quarters, which could be part of the music building extension as suggested above or a separate building will be needed. The present structure is of temporary design.
  - c. When the books are moved out of our Branch Library into the central library, the alcoves should be made into listening rooms.<sup>181</sup>

#### Facilities and Major Equipment (1957-1958)

According to the School of Music Biennial Report for 1956-1958, a new organ studio and a smaller percussion studio were created from previously unusable space in the basement. A new Reuter pipe organ was being constructed for the studio. The acoustical properties and appearance of a third room in the basement was improved. The Music Building was improved by new floors in the Choral Room and offices; floors in the Orchestra Room and on the stage of the Workshop Theater were refinished and new metal and glass doors to the outside and new locks throughout the building were installed. Two practice rooms on the third floor were sound-proofed successfully and their lighting greatly improved; a removable stage extension had been built, making possible performances by combined University Choruses and the Symphonic Orchestra. The walls in the hallways and metal work around the windows were being painted.<sup>182</sup>

The replacement of worn-out pianos and other instruments was underway. A new Steinway concert grand piano had been delivered. The Band had new uniforms, and the Choir now had choir robes. Space was being added to the Music and Dramatic Arts Building for the Speech Department. During the night of March 18-19, 1958, fire destroyed the LSU Band Building and its contents (See figures 3-5, pp. 79-81). A committee was organized to investigate and report on the organization and equipment of a new band facility.

#### Facilities and Major Equipment (1958-1959)

The LSU School of Music was constantly undergoing changes in order to meet the needs of students. The new two-manual pipe organ

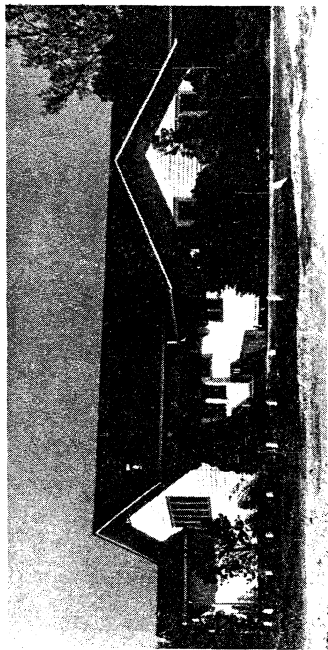


Fig. 3. Original LSU Band Hall



Fig. 4. LSU Band Hall Fire (March 18-19, 1958)

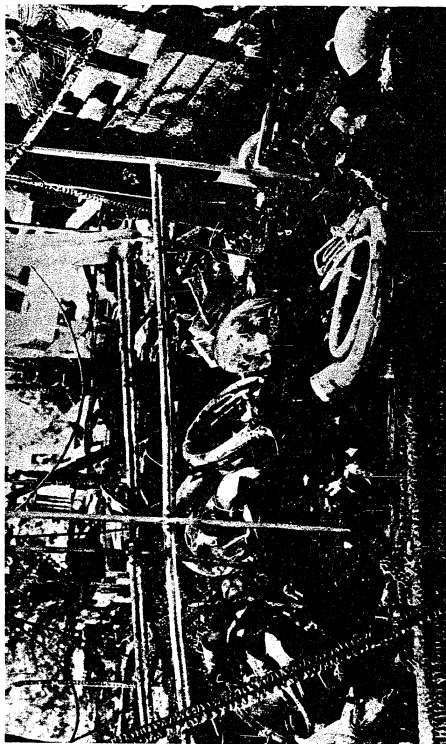


Fig. 5. Destruction of Contents of LSU Band Hall



was installed in a newly air-conditioned and sound-proofed studio in the basement where Mr. Collins was able to teach without interruption, which had been impossible when the Theater served as the organ studio. The organ was of modified classic design and had twelve sets of pipes with extensions. It compared favorably with similar current installations in other sections of the country and was "the equal or better than anything in this area."<sup>183</sup>

A new Wittmeyer harpsichord was purchased. A splendid instrument, it was already in use according to the LSU Music Notes, the Music School's alumni newsletter.<sup>184</sup>

The band hall fire in March, 1958, resulted in a total loss of library, records, instruments, uniforms, and equipment. According to the alumni newsletter of December 16, 1958, new uniforms had been purchased, and the instruments were replaced with top quality instruments selected by the faculty of the School of Music. The band had been rehearsing in the gym-armory basement and in the Orchestra Room. An addition to the Music and Dramatic Arts Building for the band was to be completed for the Fall Semester of 1959. It was to consist of a large rehearsal hall, two ensemble rooms, a shop, offices, library, and storage for instruments and uniforms.<sup>185</sup> The new band building may be seen in figures 6 and 7, pp. 83-84.

The books and music were removed from the Music and Dramatic Arts Branch Library and placed in the large new library located in the quadrangle. The Music School library was to be used as a study hall. The alcoves were altered to become listening rooms with new hi-fi equipment and an opera score library. It continued to house the

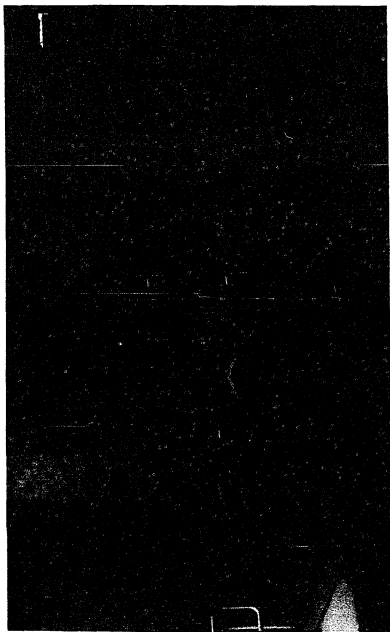


Fig. 6. New LSU Band Building

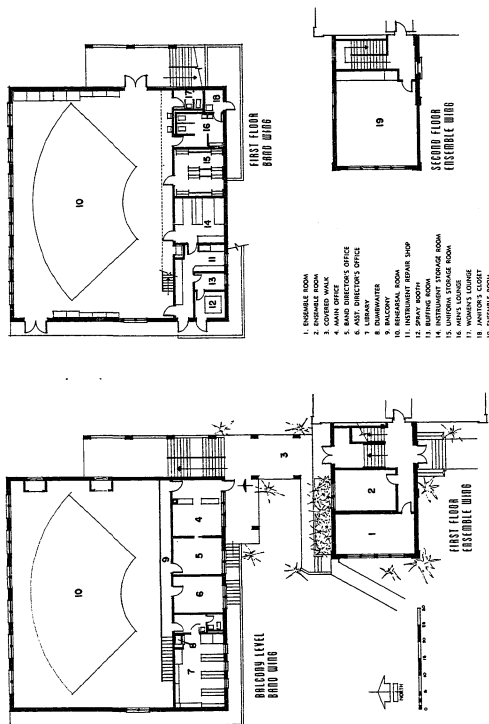


Fig. 7. Plans for Interior of New LSU Band Building

record collection. The new library also contained a record library and listening rooms.<sup>186</sup>

The Choral Room was too small to house the larger class in Music Appreciation (101 students) which currently met there. The University Chorus of 158 voices had been forced to move to the University Theater for its rehearsal. Using the University Theater for choir rehearsal was a poor arrangement because of inferior lighting, uncomfortable seating, poor seat angles, and the problem of other persons needing the theater during chorus rehearsal periods. The Choral Room was not air-conditioned and windows were kept open. The noise from the compressors outside the room was loud, and music was frequently drowned out. The temperature in the room, occupied by 70 to 100 persons, was often very high. A recommendation was again included in the budget requests for 1958-1959 that this room be enlarged to the extent that funds would permit and be air-conditioned. This room was considered the most serious problem of the School of Music in the area of housing.<sup>187</sup>

#### Facilities and Major Equipment (1959-1960)

According to a letter from Dr. Everett L. Timm, Director of the School of Music, to General Troy H. Middleton, President of the University, the School of Music had had the excellent new organ in its sound-conditioned studio in service long enough to evaluate the arrangement. Dr. Timm was very pleased with the absence of schedule conflicts which had previously created serious problems in personal relations and academic achievement, and with the pride with which the faculty and students regarded this studio. Dr. Timm expressed his gratitude to General Middleton for his generosity and understanding in making this

progressive step possible for the School of Music.<sup>188</sup>

#### Facilities and Major Equipment (1960-1961)

According to the LSU Music Notes, the music alumni newsletter, dated April 25, 1961, the School of Music had the past year completed a program of replacing all of the upright pianos in the practice rooms. The Band was purchasing more instruments and new uniforms to meet its expanding enrollment. From its 160 marching musicians the previous fall, an increase to about 200 members was anticipated. New spotlights for lighting the stage were in operation. Separate rooms were set aside for tuba players, percussionists, reed-making, and sorority and fraternity business. A swell trompette 8 feet, 73 pipes and chest, were added to the Theater organ to the tune of \$1,345. The LSU University Chorus and A Cappella Choir rehearsals were moved to the Geology Auditorium because of inadequate space in the Music Building. Music Appreciation classes taught by Professors Ferraro and Norem were also moved to the Geology Auditorium. Tremendous increase of interest in these courses had increased the enrollment beyond the Music Building's capacity. New high fidelity phonograph components were ordered for the Geology Auditorium and some of the classrooms. Motion pictures were to be used in the teaching of conducting beginning in the Spring Semester of 1961.<sup>189</sup> According to a memorandum to the faculty dated May 12, 1961, the School of Music now owned an 8mm motion picture camera, lights, and projector. This equipment was for instructional purposes, such as teaching conducting, stage poise, general posture, etc.<sup>190</sup>

#### Facilities and Major Equipment (1961-1962)

A letter from Dr. Timm to General Troy H. Middleton, dated November 11, 1961, attested to the fact that "the time has come for us to formulate definite plans for an addition to this building."<sup>191</sup> The present situation was a very difficult one: six faculty members were using practice rooms for studios; one faculty member was actually using two practice rooms because he could not get along with only one. The LSU University Chorus and A Cappella Choir were rehearsing in the Geology Auditorium because there was not adequate space in the Music Building. Two sections of music appreciation were being taught in the Geology Auditorium, but the necessity of sharing this facility with other classes limited the number of sections which could be offered, as well as the size of those sections. The band was rehearsing in the Orchestra Room, which contained a large number of pianos needed for piano classes during five periods of the day. A scenery shop also was needed; the present shop was a considerable distance from the stage of the University and the Student Union Building. With a large scenery shop connected to the present music building, a stage production would not have to be moved into the theater until about two days before a production, thus freeing the theater for other activities.<sup>192</sup>

At a meeting of the faculty of the School of Music on December 8, 1961, the faculty unanimously requested that the music scores be returned to the School of Music Branch Library from the Main Library.<sup>193</sup>

#### Facilities and Major Equipment (1962-1963)

Construction was begun on the long-awaited Student Union Building, and work was progressing on schedule toward completion late in 1963.

At the faculty meeting of October 31, 1962, the transformation of the former ladies' lounge into a faculty lounge was approved.<sup>194</sup>

In a letter to Dr. Nathaniel M. Caffee, Vice-President in charge of Academic Affairs, Dr. Timm listed instances in which the School of Music could not provide instruction for students during the Fall Semester of 1962, due to lack of available teacher time, lack of sufficient and appropriate teaching space with sufficient ventilation and temperature control for the number of persons enrolled, and he deplored the lack of money for cash grants and equipment.<sup>195</sup>

#### Budget and Expenditures

##### Budget and Expenditures (1955-1956)

The budget requested by the LSU School of Music for the 1955-1956 fiscal year included the following items:

Academic and Administrative Salaries.....	\$174,875	
Non-Student Wages.....	5,020	
Student Wages.....	2,063	
Travel.....	800	
Supplies and Expenses.....	14,295	
Total.....	\$197,053	196

This figure reflected an increase over the 1954-1955 fiscal year request of \$19,581.<sup>197</sup> The bulk of this substantial increase was due to salary and wage increases, while the totals requested for student wages, travel, and supplies and expenses decreased.

The 1955-1956 Band Department budget request was as follows:

##### Band

Faculty Salaries.....	\$ 15,390	
Student Wages.....	400	
Travel.....	200	
Supplies and Expenses.....	4,492	
Total.....	\$ 20,482	198

The total budget for the School of Music for the 1955-1956 fiscal year was \$217,535, including the Band Department request.

Budget and Expenditures (1956-1957)

In comparing the budget requested for the 1956-1957 fiscal year, a substantial increase in several budgetary items was noted:

Academic and Administrative Salaries.....	\$186,992	
Non-Student Wages.....	5,638	
Student Wages.....	2,063	
Travel.....	1,300	
Supplies and Expenses.....	14,745	
Equipment.....	<u>11,743</u>	
Total.....	\$222,481	199

The \$12,117 increase in faculty salaries from the preceding year reflected the request for two new positions, Assistant Professor in Voice and Accompanist-Coach (Instructor rank). In order to obtain the services of hourly-wage accompanists, the School of Music was forced to pay higher wages, resulting in the increase of \$618 in non-student wages.<sup>200</sup> For the good of the University, Dr. Timm felt that the faculty should be afforded the opportunity to attend the meetings of the professional organizations to which they belonged and to accept leadership in these organizations. The \$500 increase in funds allotted for travel reflected the University's support and encouragement of such activities. The increase also enabled the School of Music to send student soloists and ensembles to perform at professional meetings and at some high schools and other colleges.

The 1956-1957 Band Department budget request was as follows:

<u>Band</u>		
Faculty Salaries.....	\$ 20,670	
Student Wages.....	400	
Travel.....	200	
Supplies and Expenses.....	<u>4,492</u>	
Total.....	\$ 25,762	201



The major reason for the \$5,280 increase in budget was in the area of salaries, with the addition of graduate assistants to the Department, and the request for a new position, with the rank of Instructor, in instrument repair and percussion instruments. This Instructor would also repair and maintain University owned instruments. Since 1945, the University had equipped a complete instrument repair shop which was housed in the Band Building, and with a capable full time employee, this shop could be put to full use.

The total School of Music budget for the 1956-1957 fiscal year was \$248,243.74, including the Band Department request.

#### Budget and Expenditures (1957-1958)

At a 1957 faculty meeting in the Greek Theater, President Troy H. Middleton pointed out that it was quite likely that "in order to take care of the salary and wage needs of the University for existing personnel at their present number of hours of work, it will be necessary to cut down materially on other sections of the budget."<sup>202</sup> President Middleton further suggested that departments be prepared for a readjustment within their own budgets rather than assume that their overall budget would be necessarily increased.

The 1957-1958 School of Music budget request reflected the following information:

Academic and Administrative Salaries.....	\$194,714	
Non-Student Wages.....	7,300	
Student Wages.....	2,963	
Travel.....	1,300	
Supplies and Expenses.....	14,000	
Equipment.....	6,947	
Total.....	\$227,224	203

The 1957-1958 increase in salaries for academic and administrative personnel reflected normal merit increases; there were no new positions requested.

The 1957-1958 budget request for the Band Department reflected the following information:

<u>Band</u>	
Faculty Salaries.....	\$ 21,716
Student Wages.....	400
Travel.....	200
Supplies and Expenses.....	3,092
Equipment.....	7,159
Total.....	\$ 32,567 <sup>204</sup>

The total budget for the School of Music for the 1957-1958 fiscal year was \$259,791, including the Band Department request.

#### Budget and Expenditures (1958-1959)

As had been pointed out on several occasions during the 1957-1958 year, the prospects of receiving increased funds from the coming Louisiana Legislature were not good. In a memorandum to the LSU Deans, Directors, and Departments, President Middleton stated that steps must be taken to protect against the financial stress which the University would find itself in if additional funds were not received. President Middleton further stated, "To this end it is necessary to withdraw authorizations to fill all positions which have been unfilled for all or a substantial part of this academic year and are unfilled as of this date."<sup>205</sup>

For the 1958-1959 fiscal year, the following budgetary requests of the School of Music were noted:

Academic and Administrative Salaries.....	\$204,284	
Non-Student Wages.....	8,038	
Student Wages.....	2,963	
Travel.....	1,300	
Supplies and Expenses.....	14,120	206
Total.....	\$230,705	

The increase in request for supplies and expenses included an additional allotment for maintenance of the new pipe organ, and for the purchase of phonograph records.

The 1958-1959 Band Department budget request included the following items:

<u>Band</u>		
Faculty Salaries.....	\$ 22,296	
Student Wages.....	2,904	
Travel.....	200	
Supplies and Expense.....	5,300	
<u>Band Grants</u>		
Supplies and Expenses.....	5,000	207
Total.....	\$ 35,700	

The salary increase reflected the resignation of Assistant Professor Oscar P. Barnes, Jr., and the appointment of Assistant Professor Thomas N. Tyra as his replacement. The recommendations of the special Band Committee abolished the old band scholarships because students who held other scholarships received nothing extra for playing in the band. The addition of cash band grants was approved by the LSU Board of Supervisors at its meeting on May 26, 1958.<sup>208</sup> The purpose of these grants was to encourage maximum student participation in the band.

The total budget for the School of Music for the 1958-1959 fiscal year was \$266,405, including the Band Department request.

#### Budget and Expenditures (1959-1960)

The following information was noted in the 1959-1960 School of

## Music budget request:

Academic and Administrative Salaries.....	\$231,744	
Non-Student Wages.....	6,818	
Student Wages.....	3,350	
Travel.....	1,300	
Supplies and Expenses.....	14,895	
Equipment.....	7,652	
Total.....	\$265,759	209

The increase in supplies and expenses was requested to cover the cost of installing a rectifier for the theater organ console, in addition to the usual requests for supplies and expenses.

The Band Department budget underwent significant modifications with the change in status of L. Bruce Jones, who resigned as Director of Bands to teach music education courses and to advise Music Education majors. His replacement, Thomas N. Tyra, had served for the past year as Mr. Jones's assistant. The following information was noted in the budget request of the Band Department for the 1959-1960 fiscal year:

<u>Band</u>		
Faculty Salaries.....	\$ 12,911	
Student Wages.....	2,500	
Travel.....	200	
Supplies and Expenses.....	5,475	
<u>Marching Band</u>		
Supplies and Expenses.....	1,200	
<u>Band Grants</u>		
Supplies and Expenses.....	7,500	210
Total.....	\$ 29,786	

The total budget for the School of Music for the 1959-1960 fiscal year was \$295,545, including the Band Department request, and the Band Grants provided by the University.

Budget and Expenditures (1960-1961)

The steady increase in budget was again reflected in the budget request of the School of Music for the 1960-1961 fiscal year. The

following information was noted:

Academic and Administrative Salaries.....	\$251,863	
Non-Student Wages.....	6,967	
Student Wages.....	3,350	
Travel.....	1,300	
Supplies and Expenses.....	14,937	211
Total.....	\$278,417	

The following information was noted in the budget request of the Band Department for the 1960-1961 fiscal year:

<u>Band</u>		
Faculty Salaries.....	\$ 13,976	
Student Wages.....	2,500	
Travel.....	200	
Supplies and Expenses.....	5,500	
Equipment.....	465	
<u>Marching Band</u>		
Supplies and Expenses.....	1,200	
<u>Band Grants</u>		
Supplies and Expenses.....	7,500	212
Total.....	\$ 31,341	

The total budget of the School of Music for the 1960-1961 fiscal year was \$309,758, including the Band Department request and Band Grants.

#### Budget and Expenditures (1961-1962)

The School of Music submitted the following budget request for the 1961-1962 fiscal year:

Academic and Administrative Salaries.....	\$263,564	
Non-Student Wages.....	7,052	
Student Wages.....	3,350	
Travel.....	1,179	
Supplies and Expenses.....	14,937	
Equipment.....	4,100	213
Total.....	\$294,182	

The budget request for the Band Department that same year reflected the following information:

<u>Band</u>		
Faculty Salaries.....	\$ 14,756	
Student Wages.....	2,500	
Travel.....	183	
Supplies and Expenses.....	5,500	
<u>Marching Band</u>		
Supplies and Expenses.....	1,200	
<u>Band Grants</u>		
Supplies and Expenses.....	7,500	214
Total.....	\$ 31,639	

The total budget for the School of Music for the 1961-1962 fiscal year was \$325,821, including the Band Department request and Band Grants.

#### Budget and Expenditures (1962-1963)

The 1962-1963 budget request of the School of Music reflected the following items:

Academic and Administrative Salaries.....	\$278,351	
Non-Student Wages.....	6,785	
Student Wages.....	3,183	
Travel.....	1,170	
Supplies and Expenses.....	13,937	215
Total.....	\$303,426	

The Band Department budget request reflected the following information:

<u>Bands</u>		
Faculty Salaries.....	\$ 14,576	
Student Wages.....	2,400	
Travel.....	180	
Supplies and Expenses.....	4,996	
<u>Marching Band</u>		
Supplies and Expenses.....	1,000	
<u>Band Grants</u>		
Supplies and Expenses.....	7,500	216
Total.....	\$ 30,652	

Because of a sixty percent increase over the past two years in student enrollment, extra funds were requested for student wages to provide more labor for processing library and instrumental materials.

An increase in enrollment of twenty-five percent was anticipated for the next year. The addition of a summer music camp involved more time for student employees. In the area of supplies and equipment, extra funds were requested for the purchase of instruments, instrument parts, and uniform equipment.

The total budget for the School of Music for the 1962-1963 fiscal year was \$334,078, including the Band Department request and Band Grants.

#### Performing Groups and Performances (1955-1963)

##### Performing Groups and Performances (1955-1956)

Performing groups at the LSU School of Music from 1955-1956, included the following ensembles: Orchestra, Band (Marching and Concert), A Cappella Choir, University Chorus, Opera, and various chamber groups. The LSU Faculty Woodwind Quintet was founded in 1955. Additional performances included faculty and graduate and undergraduate student recitals.

During the 1955-1956 academic year there were five faculty recitals and three faculty-assisted recitals by members of the School of Music faculty. Faculty members participating in these performances included: Paul Louis Abel, Robert Aspöck, Jean K. Cady, Frank Collins, Jr., Loren D. Davidson, Rowena R. Dickey, Dallas M. Draper, Gordon Epperson, Louis Ferraro, Peter Paul Fuchs, James R. Harris, Jr., Ralph R. Pottle, Jr., and Earl W. Redding.<sup>217</sup>

There were 20 Bachelor of Music recitals with the following distribution: 2 soprano, 1 mezzo-soprano, 1 contralto, 1 tenor, 1 clarinet, 1 trumpet, 1 trombone, 11 piano, and 1 organ. Master of

Music recitals numbered 10: 2 tenor, 1 clarinet, 6 piano, and 1 organ.<sup>218</sup>

The LSU Symphony Orchestra, with Peter Paul Fuchs as conductor, presented a concert during the Fall Semester featuring faculty member Ralph R. Pottle, Jr.; during the Spring Semester, the Symphony featured a student performer as soloist. The LSU Chamber Orchestra paid tribute to W. A. Mozart, presenting a concert in February of 1956, which was devoted exclusively to the works of that composer.<sup>219</sup>

Organized during the fall, the famed Tiger Marching Band, directed by L. Bruce Jones, thrilled football audiences with its spectacular gridiron pageantry. After football season the members of the Marching Band formed the Concert Band and Varsity Band, performing symphonic and concert literature. The LSU Concert Band, conducted by Jones, presented a Music Educator's Complimentary Concert in January of 1956, at which the Band played high school festival music in its Annual Survey of Festival Music. During the spring, the Twilight Concert series was re-instituted, with the Concert and Varsity Bands alternating the concerts. Two special concerts by the Concert Band climaxed the year, the annual Spring Concert and the Senior Educator's Concert, which was planned, rehearsed, and conducted by the graduating seniors in Music Education.<sup>220</sup>

The LSU A Cappella Choir, under the direction of Dallas M. Draper, presented a half-hour radio broadcast of Christmas music over a coast-to-coast NBC hook-up in December of 1955; the Annual Candlelight Christmas Concert was also presented in December. In January, the Choir sang the American premier of Gloriana Suite, by composer



Benjamin Britten. The New Orleans Symphony Orchestra assisted the Choir, with Draper singing the tenor solos. The University Chorus, with Draper conducting, performed W. A. Mozart's Requiem in D Minor, featuring faculty members James R. Harris, Jr., piano, and Frank Collins, Jr., organ.<sup>221</sup>

During the Fall Semester of 1955, the Opera Workshop produced Antonio Salieri's Little Harlequinade, Paul Hindemith's There and Back, and Bohuslav Martinu's Comedy on the Bridge, under the direction of Peter Paul Fuchs. In the Spring Semester, the major opera production of W. A. Mozart's Così fan tutte was presented in celebration of the 200th anniversary of the composer's birth. In May, 1956, the Opera Workshop presented its traditional evening of opera excerpts in the round.<sup>222</sup>

LSU's 13th Festival of Contemporary Music, moving into its second decade of existence, continued to bring to the University new music from around the world, including the works of mature regional composers and advanced students. The 1956 program included performances by 13 members of the School of Music faculty, guests from other schools in the state, the Festival String Quartet from New Orleans, and many student performances. Hermann Reutter, noted German composer, had the American premiere of his Sechs Gedichte aus J. W. von Goethe, "West-östlicher Diwan", für Sopran und Bariton mit Klavier at the Festival of Contemporary Music.<sup>222</sup>

In 1956 the United States Information Agency accepted a complete set of tapes of the 13th Festival of Contemporary Music to be incorporated into programs for "Music In Schools," a series which projected

music Americana throughout the educational system. These programs were produced for rebroadcast overseas on local radio stations under the auspices of the Voice of America.<sup>223</sup>

Other programs noted included: a recital by the LSU Faculty Quintet, including School of Music faculty members Everett L. Timm (flute), Paul D. Dirksmeyer (clarinet), John P. Patterson (bassoon), Ralph R. Pottle, Jr. (French horn), and local musician Louis Berdon (oboe); a program presented by the Chicago Symphony Woodwind Quintet; and a recital by tenor Leslie Chabay for the Summer Festival of Arts. Chabay was accompanied by Peter Paul Fuchs at the piano.<sup>224</sup>

#### Performing Groups and Performances (1956-1957)

During the 1956-1957 academic year, there were four faculty recitals and 3 faculty-assisted recitals by the following School of Music faculty members: Paul Louis Abel, Oscar P. Barnes, Jean K. Cady, Frank Collins, Jr., Rowena R. Dickey, Paul D. Dirksmeyer, Dallas M. Drapper, Gordon Epperson, James R. Harris, Jr., Carleton Liddle, John P. Patterson, Jr., Ralph R. Pottle, Jr., Earl W. Redding, and Everett L. Timm.<sup>225</sup>

There were 16 Bachelor of Music recitals with the following distribution: 2 soprano, 2 mezzo-soprano, 1 baritone, 1 bass-baritone, 1 viola, 1 cello, 1 clarinet, 5 piano, and 2 organ. Master of Music recitals numbered 21: 1 soprano, 3 tenor, 2 baritone, 1 violin, 2 clarinet, 10 piano, and 2 organ.<sup>226</sup>

The LSU Symphony Orchestra, under the direction of Peter Paul Fuchs, opened the schedule of performances at the LSU School of Music with a program of works by Bach, Haydn, and Mozart. Paul Louis Abel,

Gordon Epperson, and Ralph R. Pottle, Jr., members of the faculty, were among the featured soloists for the program. The Symphony Concert of December 1956 was devoted to a complete performance of the Fourth Symphony by Gustav Mahler. In May of 1957, the Symphony presented the first performance of Partita for Trumpet, Trombone, and Small Orchestra, written especially for this performance by Fuchs, and dedicated to the two graduating seniors who played the solos.<sup>227</sup>

The LSU Tiger Band, directed by L. Bruce Jones, performed at all home football games and several out-of-town games. The LSU Administration authorized the purchase of new uniforms for the Band for the 1957-1958 school year. In the spring, the Concert Band presented its annual Spring Concert.<sup>228</sup>

The LSU A Cappella Choir, under the direction of Dallas M. Draper, (See figure 8, p. 101) presented its Annual Candlelight Christmas Concert on December 16, 1956, at LSU. The Choir also performed at the LMTA state convention held at Southeastern Louisiana College in Hammond. In the spring, the Choir presented its annual Spring Concert, as well as a performance at the MENC meeting held in Miami, Florida.<sup>229</sup>

The LSU University Chorus, also under the direction of Dallas M. Draper, performed Johannes Brahms's Song of Destiny on December 18, 1956, with the LSU Symphony Orchestra, and in April of 1957, the Chorus presented Parts II and III (complete) of The Messiah by G. F. Handel. This latter performance was also accompanied by the LSU Symphony Orchestra.<sup>230</sup>

The LSU Opera Workshop, directed by Peter Paul Fuchs, devoted

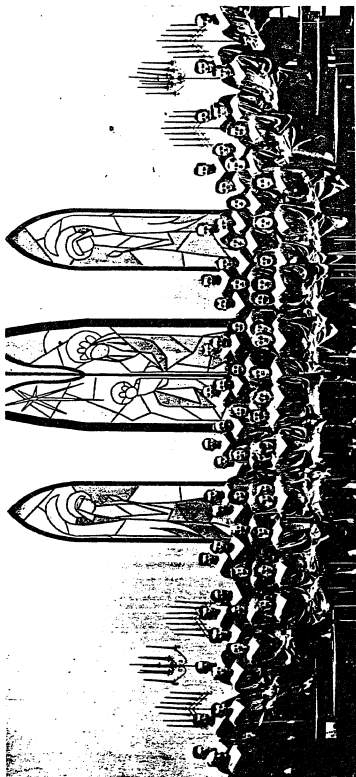


Fig. 8. LSU A Cappella Choir

its fall production to two modern European operas, The Road to Happy-town, by Hermann Reutter, and A Trip to the Country, by Mario Peragallo. The latter work was the first world premiere of an opera given at LSU.<sup>231</sup> The Opera Workshop presented its annual production of opera excerpts in the round in May, and its major production, The Tales of Hoffman by Jacques Offenbach, in the spring of 1957.<sup>232</sup>

A series of recitals by outstanding student performers selected by the faculty was begun in the Spring Semester of 1957. The Phi Mu Alpha Sinfonia, professional music fraternity chapter, sponsored American Music Concerts each year. The music fraternity and sorority furnished ushers for all musical events.

The LSU Faculty Woodwind Quintet, consisting of Everett L. Timm (flute), Louis Berdon (oboe), Paul D. Dirksmeyer (clarinet), John P. Patterson (bassoon), and Ralph R. Pottle, Jr. (French horn) performed Concertino for Five Wind Instruments, by Peter Paul Fuchs, at the annual convention of the LMTA. The Quintet also presented programs at the Southern Division meeting of the NACWPI in Miami, Florida, and the University Chamber Music Society of Little Rock, Arkansas.<sup>233</sup>

The six programs of the 14th Festival of Contemporary Music were highlighted by performances of two United States premieres, Variations for Four Instruments by Gerald Strang, Canadian-American composer, and Concerto for Piano and Orchestra by Humphrey Searle, English composer. The Festival String Quartet from New Orleans, the LSU Symphony Orchestra, the LSU A Cappella Choir, many members of the faculty, students, guest alumni soloists, and several guest choral groups participated in the programs.<sup>234</sup>

Performing Groups and Performances (1957-1958)

During the 1957-1958 academic year, the Faculty String Quartet was organized, consisting of faculty members Robert C. Collins, Louis Ferraro, Kenneth B. Klaus, and Oramay B. Welch.<sup>235</sup> Members of the School of Music faculty participating in the six faculty recitals of the 1957-1958 year included Paul Louis Abel, Frank Collins, Jr., Paul D. Dirksmeyer, Dallas M. Draper, Gordon Epperson, Peter Paul Fuchs, Michael A. Galasso, James R. Harris, Jr., Christian Jordan, Kenneth B. Klaus, Richard F. Norem, John P. Patterson, Earl W. Redding, and George H. Walter, Jr.<sup>236</sup>

There were 17 Bachelor of Music recitals with the following distribution: 2 soprano, 1 tenor, 2 baritone, 2 clarinet, 1 trumpet, and 9 piano. Master of Music recitals numbered 9: 3 soprano, 2 tenor, 1 baritone, 1 viola, 1 cello, and 1 French horn.<sup>237</sup>

The LSU Symphony Orchestra dedicated its Spring Concert to the memory of Louis Hasselmans, retired LSU Symphony Conductor, who died December 27, 1957, at the age of 77. Peter Paul Fuchs conducted the Symphony, which performed Sarabande by Claude Debussy, and Pour le piano, orchestrated by Maurice Ravel, in deference to the friendship of the three men, Debussy, Ravel and Hasselmans.<sup>238</sup>

The LSU Chamber Orchestra, directed by Fuchs, performed the Second Symphony for Chamber Orchestra by faculty member Kenneth B. Klaus, on a Phi Mu Alpha Sinfonia program of music by American composers in January of 1958.<sup>239</sup>

Oscar P. Barnes, Assistant Director of Bands, wrote, scored, and directed the LSU Tigar Band half-time shows, one of which was

"Asian-Flu," prompted by the local epidemic of the disease in the area.<sup>240</sup>

The Band Hall fire (See figures 4-5, pp. 70-71) in March of 1958 meant a total loss of music library, administrative records, instruments, uniforms, and equipment. The Band was forced to rehearse in the Gym-Armory basement and in the Orchestra Room of the Music and Dramatic Arts Building.

In addition to their Annual Candlelight Christmas Concert and Spring Concert, the A Cappella Choir, under the direction of Dallas M. Draper, appeared at the Music Teachers National Association Southern Division meeting in Tallahassee, Florida, in February of 1958. In December of 1957, the LSU University Chorus, also under the direction of Draper, participated with the Baton Rouge Civic Symphony, directed by Emil Cooper, in a presentation of a concert version of key scenes from Boris Godunov by Modest Mussorgsky.<sup>241</sup> Draper was also tenor soloist for the work, and Earl W. Redding sang the role of Boris. Redding also conducted the LSU Women's Glee Club in a Spring Concert on May 10, 1958.<sup>242</sup>

The LSU Opera Workshop, under the direction of Peter Paul Fuchs, offered its fall production in November 1957, with performance of The Fable of Orpheus by Alfredo Casella and The Nightingale by Bernard Rogers, in an evening of contemporary opera. The Casella work had never been staged before in the United States, and the Rogers opera was performed for the first time in the South.<sup>243</sup> The 1958 major production of the Opera Workshop was Fidelio by Ludwig van Beethoven, which was given in three performances; in May of the same year the Workshop presented its customary Opera in the Round production, per-

forming scenes from several classical operas.<sup>244</sup>

There was a change in personnel in the LSU Faculty Woodwind Quintet for the 1957-1958 academic year. George Olivier replaced Louis Berdon as oboist, and Richard F. Norem replaced Ralph R. Pottle, Jr., on the French horn.<sup>245</sup>

#### Performing Groups and Performances (1958-1959)

During the 1958-1959 academic year there were four faculty recitals and six faculty assisted recitals by the following members of the School of Music faculty: Paul Louis Abel, Oscar P. Barnes, Frank Collins, Jr., Robert C. Collins, Paul D. Dirksmeyer, Dallas M. Draper, Louis Ferraro, Peter Paul Fuchs, James R. Harris, Jr., Christian Jordan, Kenneth B. Klaus, Richard F. Norem, John P. Patterson, Earl W. Redding, Everett L. Timm, George H. Walter, Jr., Oramay B. Welch, and J. Forrest West.<sup>246</sup>

There were 15 Bachelor of Music recitals with the following distribution: 3 soprano, 1 mezzo-soprano, 1 contralto, 3 tenor, 1 baritone, 1 bass-baritone, 1 cello, 1 trumpet, 2 piano, and 1 organ. Master of Music recitals included: 1 soprano, 1 contralto, 1 tenor, 1 baritone, 1 viola, 1 clarinet, 1 bassoon, 1 French horn, and 3 piano.<sup>247</sup>

The featured work of the LSU Symphony in its 1958 Fall Concert was Anton Bruckner's Fourth Symphony. This performance, with Peter Paul Fuchs conducting, was the first performance of a work by this composer at Louisiana State University. In May, the Symphony presented its usual Spring Concert featuring student soloists and the first performance of Adagio for Bassoon and Small Orchestra by faculty



member Kenneth B. Klaus.<sup>248</sup>

The LSU Band's activities included a trip to New Orleans, Louisiana, for the 1959 Sugar Bowl, which was nationally televised, the Southern Band Directors Conference in February of 1959, a Spring Concert in May of 1959, and a series of six summer concerts given in the Greek Theater with guest conductors from all over the nation.<sup>249</sup> The Concert Band was directed by L. Bruce Jones.

Because of increased attendance, the LSU A Cappella Choir, under the direction of Dallas M. Draper, presented three Candlelight Christmas Concerts during December of 1958. The Choir also performed for the General Session of the MTNA convention in Kansas City, Missouri, and presented programs at the LSU Contemporary Music Festival and in their annual Spring Concert.<sup>250</sup>

The LSU University Chorus performed Giuseppe Verdi's Requiem with the Baton Rouge Civic Symphony under Emil Cooper in December, 1958. Draper, conductor of the Chorus, was one of the soloists for this program. In February 1959, the Chorus performed at the Southern Band Directors Conference convention, and in July, the University Summer Chorus and Women's Chorus presented a program with Earl W. Redding, conductor, and Dallas M. Draper and Kenneth B. Klaus, soloists.<sup>251</sup>

In the fall of 1958, the Opera Workshop production was Rolf Liebermann's The School for Wives. The second performance of this opera, on November 9, 1958, marked the official debut of the new School of Music harpsichord, which was imported from Germany. The major production of the LSU Opera Workshop was The Merry Wives of

Windsor by Otto Nicolai, which was presented in February, and in May the Workshop presented its regular opera in the round program.<sup>252</sup>

The LSU Festival of Contemporary Music entered its sixteenth year of existence in 1959, and included six programs and a lecture by a visiting composer, Halsey Stevens, of the University of Southern California. Performing in the Festival were eight members of the School of Music faculty, six guest artists from New Orleans, Shreveport, and Natchitoches, the LSU A Cappella Choir, the Louis S. McGehee School Choir from New Orleans, Louisiana, the Tioga High School Choir from Tioga, Louisiana, the LSU Symphony Orchestra, and the Baton Rouge Youth Orchestra.<sup>253</sup>

The LSU Faculty Woodwind Quintet, consisting of Everett L. Timm (flute), Paul D. Dirksmeyer (oboe), Carl Anderson (clarinet), John P. Patterson (bassoon), and Richard F. Norem (French horn), presented programs for the Chamber Music Society Series in Little Rock, Arkansas, and at the University of Alabama, in addition to performances at Louisiana State University.

Florence Kopleff, contralto, presented a recital as part of the LSU Summer Festival of Art in June of 1959; James R. Harris, Jr., of the School of Music faculty was the accompanist for Kopleff.<sup>255</sup>

#### Performing Groups and Performances (1959-1960)

During the 1959-1960 academic year there were seven faculty recitals and six faculty-assisted recitals by members of the School of Music faculty. Faculty members participating in these performances included: Paul Louis Abel, Frank Collins, Jr., Robert C. Collins,

Rowena R. Dickey, Paul D. Dirksmeyer, Dallas M. Draper, Mary Anne Gittins, Kenneth B. Klaus, Frank Crawford Page, John P. Patterson, Earl W. Redding, George H. Walter, Jr., and Oramay B. Welch.<sup>256</sup>

There were 13 Bachelor of Music recitals with the following distribution: 1 soprano, 1 tenor, 2 flute, 1 oboe, 1 clarinet, 1 French horn, 1 trombone, and 5 piano. Master of Music recitals numbered 12: 2 soprano, 1 mezzo-soprano, 1 tenor, 2 clarinet, 1 trumpet, and 5 piano.<sup>257</sup>

The LSU Symphony Orchestra, under the direction of Peter Paul Fuchs, presented a special concert which was a part of the LSU centennial celebration. Frances Greer, LSU School of Music alumna, was the featured soloist in Maurice Ravel's song cycle Scherherazade. Greer, formerly of the Metropolitan Opera, was on the voice faculty at the University of Michigan. The LSU Chamber Orchestra presented several programs, and the LSU Symphony Orchestra presented its annual Spring Concert featuring School of Music student soloists.<sup>258</sup>

L. Bruce Jones retired from the directorship of the LSU Bands in 1959, and was replaced by Thomas N. Tyra, who came to LSU in 1958, replacing Oscar P. Barnes as Assistant Director of Bands. Jones maintained his usual schedule as guest conductor and clinician throughout the United States. The LSU Tiger Band performed in a nationally-televised football game during the fall, in addition to the usual schedule of football games. A new sixteen member ballet corps was added to the "Golden Band from Tigerland," providing additional glitter and sparkle to the half-time performances. The Tiger Band again participated in the nationally-televised Sugar Bowl Classic on New

Year's Day, 1960.

The LSU Concert Band, with Tyra conducting, performed at the Southern Band Directors Conference in February of 1960, with Paul Louis Abel, faculty member, as one of the guest soloists, and on a program for the LSU Contemporary Festival of Music in the spring. As part of its participation in LSU's Centennial Year, the LSU Concert Band premiered four works written especially for the Band in its commemoration of the Centennial. These works were The Spirit of LSU, by Lucien Cailliet, who was guest conductor for the work; Men of Glass, by John Cacavas; Doremiredoti, Suite for Band, by Kenneth B. Klaus, based on themes used in an LSU documentary film; and Passacaglia and Fugue, by William Latham.<sup>259</sup>

Dallas M. Draper conducted the LSU A Cappella Choir for both the LMTA and the LMEA conventions which were held in Baton Rouge; the Choir's Annual Candlelight Christmas Concert in December was presented three times in order to accomodate the large crowds. The LSU University Chorus, chosen by audition for the first time in 1959, presented its first semester concert in January of 1960, assisted by the LSU A Cappella Choir and the LSU Symphony Orchestra. The combined choirs performed Resurrection Story by Claude Almand, Dean of the School of Music, Stetson University, in Deland, Florida, and former LSU alumnus, who had been killed in a 1957 automobile accident.<sup>260</sup>

The LSU Opera Workshop, with Peter Paul Fuchs conducting, offered its customary double bill of contemporary opera, presenting Gustav Holst's Savitri, and Bohuslav Martinu's The Marriage, the latter work in commemoration of the composer's death in August of 1959. In

February 1960, the LSU Opera Workshop presented its major opera production of the year with W. A. Mozart's Magic Flute; this production was presented in celebration of the thirteenth anniversary of opera at Louisiana State University.<sup>261</sup>

In 1960, as a part of the general recognition of the Centennial Celebration of the University, the 17th Festival of Contemporary Music honored the graduates of the School of Music who received Master's degrees in various fields since the program of graduate studies had been initiated in 1933 by Dr. Henry W. Stopher, the first Director of the School of Music.

Helen L. Gunderson, Chairman and founder of the LSU Festival of Contemporary Music, planned and implemented the broadcast of LSU composer's works for the February 13, 1960, program "The Voice of New York," which was presented by the New York radio station, WNYC, as part of its 20th annual American Music Festival.<sup>262</sup>

#### Performances and Performing Groups (1960-1961)

During the 1960-1961 academic year there were five faculty and faculty-assisted recitals by the following School of Music faculty members: Rowena R. Dickey, Paul D. Dirksmeyer, Dallas M. Draper, Gordon Epperson, Constance E. Knox, Richard F. Norem, Frank Crawford Page, John P. Patterson, Earl W. Redding, and George H. Walter, Jr.<sup>263</sup>

There were 16 Bachelor of Music recitals with the following distribution: 3 soprano, 1 tenor, 3 baritone, 1 violin, 1 viola, 1 cello, 2 French horn, 3 piano, and 1 organ. Master of Music recitals numbered 15: 3 sopranos, 1 mezzo-soprano, 3 tenor, 1 bass-baritone, 2 clarinet, 2 trumpet, 1 French horn, and 2 piano.<sup>264</sup>

The LSU Symphony Orchestra, under the direction of Peter Paul Fuchs, presented a Fall and Spring Concert, in addition to several joint concerts with the A Cappella Choir and LSU University Chorus. The Orchestra also accompanied the performances of the LSU Opera Workshop.

The LSU Concert Band, under the direction of Thomas N. Tyra, presented a concert at the Southern Band Director's Conference, which included a transcription of the suite from Sergei Prokofiev's Lieutenant Kije, transcribed by Tyra, and Suite for Brass and Tympani, written by Tyra.<sup>265</sup>

The LSU A Cappella Choir, with Dallas M. Draper conducting, re-recorded a professional record album of music taken from its Candlelight Christmas Concerts, which were performed to capacity houses, and on December 17, 1960, the Choir sang a special performance for the Baton Rouge Rotary Club. The LSU Alumni Federation sponsored a three-day Spring Tour for the A Cappella Choir; the Choir performed in high schools in northern Louisiana and in Arkansas. In the April issue of TV Mirror, the Choir's Candlelight Christmas Concert was chosen "The Best Musical Program Presented on T.V. in 1960 from the Southern States."<sup>266</sup>

The LSU University Chorus, also conducted by Draper, numbered 200 members, representing virtually every college on the University campus.<sup>267</sup> In January of 1961, the Chorus, in cooperation with the LSU A Cappella Choir and the LSU Symphony Orchestra, presented F. J. Haydn's Mass in D Minor and Johannes Brahms's Alto Rhapsody. On the May 16, 1961, concert, the LSU University Chorus, A Cappella Choir,

and Symphony Orchestra combined again for the United States premiere of Hermann Reutter's Triptychon for tenor solo, mixed chorus and orchestra.<sup>268</sup>

The fall LSU Opera Workshop, directed by Peter Paul Fuchs, presented a double bill of two contemporary operas, A Game of Chance by Seymour Barab, and The Meeting by Jan Meyerwitz. The Barab opera was filmed for television and presented over station WBRZ in Baton Rouge. The major production for the opera department was Giacomo Puccini's La Boheme, presented in February of 1961; and in May 1961, the usual evening of opera excerpts in the round presented scenes from several classical operas.<sup>269</sup>

At the 1961 Festival of Contemporary Music, the "Voice of America" taped the first program of Latin-American music for future use in its program of international broadcasts. Dr. Gilbert Chase, lecturer on "Music of the Americas," and President of the Inter-American Music Council, provided an introduction in Spanish.<sup>270</sup>

Other programs of note were performances by the LSU Faculty Woodwind Quintet at the Southern Region Composers' Forum on the University of Alabama campus, and a recital by Cecilia Ward, mezzo-soprano, at the LSU Summer Festival of Arts.

#### Performing Groups and Performances (1961-1962)

During the 1961-1962 academic year there were six faculty recitals and faculty-assisted recitals by the following School of Music faculty members: Thaddeus J. Brys, Rowena R. Dickey, Paul D. Dirks-meyer, Dallas M. Draper, Michael A. Gallaso, Constance E. Knox,

Richard F. Norem, John P. Patterson, Earl W. Redding, and Richard I. Steff.<sup>271</sup>

There were 15 Bachelor of Music recitals with the following distribution: 2 soprano, 1 tenor, 1 baritone, 1 cello, 2 clarinet, 6 piano, and 2 organ. Master of Music recitals numbered 18: 4 soprano, 1 mezzo-soprano, 4 tenor, 2 baritone, 1 violin, 1 flute, 1 oboe, 1 French horn, and 3 piano.<sup>272</sup>

The LSU Symphony Orchestra, under the direction of Peter Paul Fuchs, presented its Fall Concert on December 18, 1961, with new faculty member Thaddeus J. Brys as soloist in F. J. Haydn's Concerto in D Major for violoncello and orchestra, and with Dmitri Shostakovich's Symphony No. 1 in F Minor as the major work. Another program by the Symphony was presented in May, 1962, with several graduating seniors and graduate students as soloists.<sup>273</sup>

The LSU Tiger Band, with Thomas N. Tyra conducting, performed at all football half-time shows, and made several trips with the football team, including a seven-day trip to Miami, Florida, for the Orange Bowl game. The Band was featured in an hour-long television special, produced by Baton Rouge television station, WBRZ-TV. The special told the story of how a football show is put together, from the idea, through the rehearsal, to the final performance. After the football season, the band was divided into two units, the Symphonic Band, under the direction of Tyra, and the Concert Band, directed by James N. Geideman, Associate Conductor of Bands.<sup>274</sup>

The LSU A Cappella Choir, under the direction of Dallas M. Draper, presented the 11th Annual Candlelight Christmas Concert, a program on



the LSU Festival of Contemporary Music, a concert at the MTNA Southern Division convention in New Orleans, and a Spring Concert. In January of 1962, the combined LSU University Chorus and A Cappella Choir presented F. J. Haydn's Creation.<sup>275</sup>

The LSU Opera Workshop, Peter Paul Fuchs, conductor, presented a double bill of contemporary opera in November of 1961. Included on the program was a world premiere of Noel Sokoloff's The Franklin's Tale, and Gian-Carlo Menotti's Amelia Goes to the Ball. The major production of opera for the spring of 1962 was Johann Strauss's Fledermaus, with J. Forrest West as chorus master.<sup>276</sup>

The LSU Faculty Woodwind Quintet, consisting of Everett L. Timm (flute), Bradley Bond (oboe), Paul D. Dirksmeyer (clarinet), John P. Patterson (bassoon), and Richard F. Norem (French horn) spent three days at the University of Alabama in April of 1962, performing for the Southeastern Composers' League. The Quintet also performed for the MTNA Southern Division convention in New Orleans, Louisiana, and presented concerts at Baylor University and Henderson State College in Arkadelphia, Arkansas.<sup>277</sup>

Other special performances included the following: a special Phi Mu Alpha Sinfonia pledge class recital hour, a recital by two members of the Baylor University music faculty, an American Music Program presented by Phi Mu Alpha Sinfonia and Sigma Alpha Iota, professional music organizations for students, the Cecilian Choir from Neosho, Missouri, and a recital of German art songs by students of Professor Herman Reutter's Art Song Seminar.<sup>278</sup>

Performing Groups and Performances (1962-1963)

During the 1962-1963 academic year the following faculty members of the School of Music participated in faculty recitals or faculty-assisted recitals: Paul Louis Abel, Thaddeus J. Brys, Rowena R. Dickey, Paul D. Dirksmeyer, Dallas M. Draper, Louis Ferraro, Albert N. Gammon, Kenneth B. Klaus, Constance E. Knox, Richard F. Norem, John P. Patterson, Everett L. Timm, and George H. Walter, Jr.<sup>279</sup>

There were 16 Bachelor of Music recitals with the following distribution: 6 soprano, 2 mezzo-soprano, 1 tenor, 1 baritone, 1 bass-baritone, 1 bass, 1 clarinet, 1 bassoon, and 2 piano. Master of Music recitals numbered 12: 1 contralto, 1 tenor, 2 baritone, 1 violin, 1 flute, 3 clarinet, 1 trumpet, 1 euphonium-bass trombone, and 1 organ.<sup>280</sup>

The LSU Symphony Orchestra, under the direction of Peter Paul Fuchs, presented its Fall Concert in December of 1962, featuring School of Music faculty members Thaddeus J. Brys, Louis Ferraro, Kenneth B. Klaus, and Oramay B. Welch. In the spring of 1963, the Symphony presented its annual performance featuring School of Music student soloists.

The LSU Tiger Band, under the direction of Thomas N. Tyra, performed on January 1, 1963, at the Cotton Bowl in Dallas, Texas. The LSU Symphonic Band, with Tyra conducting, performed a concert of contemporary band music, including a piece by LSU School of Music alumnus Clifton Williams, two-time winner of the Ostwald Award for band composition.<sup>281</sup> The Band conducted a Spring Tour to several cities in Louisiana, through the courtesy of Dr. John A. Hunter,

President of the University, and the LSU Alumni Federation, E. E. "Tad" Thrash, Director.<sup>282</sup> In April, 1963, the Symphonic Band presented the annual Spring Concert, assisted by a chorus of the Baton Rouge Chapter of Phi Mu Alpha Sinfonia fraternity, Dallas M. Draper, conductor. The Concert Band, with James N. Giedeman conducting, presented a concert in April of 1963.

THE LSU A Cappella Choir, directed by Dallas M. Draper, presented the 12th Annual Candlelight Christmas Concert, featuring Paul Louis Abel, trumpeter. Other performances included a presentation of the Mass for Unison Voices and Organ by Roger Sessions, on the LSU Festival of Contemporary Music, held in April of 1963, and a presentation of J. S. Bach's Mass in B Minor, featuring student vocal soloists and student and faculty instrumental personnel. In addition, the A Cappella Choir conducted a Spring Tour of several Louisiana cities. The tour was sponsored by President John A. Hunter and the LSU Alumni Association.<sup>283</sup>

The LSU University Chorus, directed by Draper, presented George F. Handel's oratorio, Judas Maccabaeus, with assistance from the LSU A Cappella Choir. In February of 1963, selected students from the Chorus performed as an opera chorus for the presentation of Czar and Carpenter by Gustav Lortzing. The University Summer Chorus, directed by Draper, performed the oratorio St. Paul, by Felix Mendelssohn.<sup>284</sup>

The LSU Opera Workshop, directed by Peter Paul Fuchs, presented its regular double bill of contemporary comic operas, including The Telephone or L'Amour à trois by Gian-Carlo Menotti, and Gallantry by Douglas Moore. In February of 1963, the Opera department presented

Czar and Carpenter by Gustav Lortzing, with the English translation by Peter Paul Fuchs.<sup>285</sup>

Special programs included: a performance on the opening program of the LSU Contemporary Music Festival by the Lenox Quartet from New York, made possible by an anonymous donor; and a concert honoring Hermann Reutter, German composer, with examples of classical song literature sung by selected participants from Reutter's Song Seminar.<sup>286</sup>

### Special Events

#### Special Events (1955-1956)

The year 1955 brought several important changes in the School of Music, the most significant being the directorship. Dr. Barrett Stout, Director of the School of Music for twelve years, retired in conformance with University policy.<sup>287</sup> Stout's retirement was marked by a faculty reception in his honor.

A Placement Bureau for LSU School of Music graduates was organized, with Loren D. Davidson as Administrator.<sup>288</sup>

At the Baton Rouge Junior Service League's request, Kenneth B. Klaus and Frank Crawford Page conducted night classes in music appreciation.<sup>289</sup>

#### Special Events (1956-1957)

The first annual Vocal-Choral Clinic was held in June of 1957, with a group of high school students from all parts of the state attending. Ilda M. Schrieffer was general chairman of the event, which included solo singing classes, listening classes, and choral rehearsals

directed by the entire School of Music voice faculty.<sup>290</sup> The climax of the Clinic was a gala concert of solos, small ensembles, and chorus numbers learned during the week and presented for the general public, family, and friends of the Clinic participants.

An elementary and junior high school Vocal Music Workshop was held from June 21 to July 3, 1957, under the chairmanship of Oramay B. Welch. Two consultants shared the work with Welch during the two-week course, which offered two credits at both the graduate and undergraduate levels.<sup>291</sup>

#### Special Events (1957-1958)

During the night of March 18-19, 1958, a fire of unknown origin destroyed the LSU Band Building and its contents.<sup>292</sup> A picture of the original Band Building may be seen in figure 3, p. 79. Plans called for an addition to the Music and Dramatic Arts Building for the band, to be completed in the Fall Semester of 1959. The new building would consist of a large rehearsal hall, two ensemble rooms, an instrument repair shop, offices, and library and storage space for instruments and uniforms.<sup>293</sup>

The second annual Summer Choral Clinic for outstanding high school singers was held in June of 1958, with 75 young singers representing high schools from all sections of Louisiana assembled on the University campus. Ilda M. Schriefer was Chairman for the event, which included sessions directed by the entire School of Music voice faculty.

The Elementary and Junior High School Music Workshop was held under the leadership of Oramay B. Welch, Chairman, and specialists

James B. Green, music consultant with the Silver-Burdett Company, Edna Doll, specialist in creative rhythms and dance for children, and Sally Dietrich, director of music at Rockville Center Junior High School in Long Island, New York.<sup>294</sup>

Of special interest to the entire University was the opening of the new main library, the University central library, in 1958. The books and music were removed from the Music and Dramatic Arts Branch Library and placed in the large new library, which was located in the quadrangle.

#### Special Events (1958-1959)

The LSU School of Music was re-examined in 1959 as a part of the NASM program of Self-Survey for member institutions. The School of Music was approved for continuation as a member institution of the national accreditation association.<sup>295</sup>

The Music Education Workshop continued under the direction of Oramay B. Welch; this workshop was a concentrated credit course for in-service classroom teachers and music specialists, but could also be attended on a non-credit basis.

An addition for the Speech Department was added to the Music and Dramatic Arts Building during the 1958-1959 academic year. A picture of the Building, including the new addition may be found in figure 9, p. 120 .

#### Special Events (1959-1960)

Celebrations for Louisiana State University's Centennial Year included many performances and programs by members of the School of

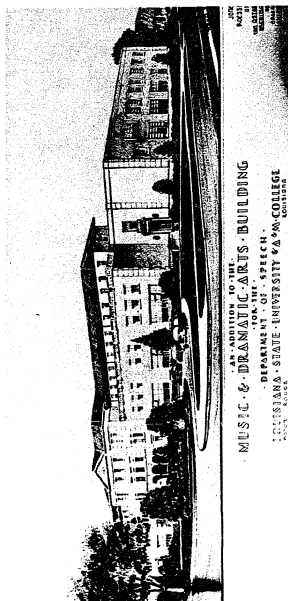


Fig. 9. Speech Addition to LSU Music and Dramatic Arts Building

Music faculty, students, and alumni.

In cooperation with the LSU Alumni Office, the LSU A Cappella Choir and Concert Band participated in the issuing of a recording of LSU songs in the spring of 1960.

In October 1959, the new band addition (See figure 6, p. 73) which was attached to the Music and Dramatic Arts Building, was occupied. The building had a large rehearsal hall, an instrument repair shop, instrument and uniform storage space, a library, two conductors offices, and a front office and reception quarters (See figure 7, p. 74).<sup>296</sup>

#### Special Events (1960-1961)

Construction of the long-needed LSU Student Union Building began during the 1960-1961 school year. A substantial portion of the cost of the \$4.5 million Union Building was financed by an increase in the student activity fee effective in September of 1959.<sup>297</sup>

The annual Music Education Workshop, Vocal Music Clinic, and Band Clinic were held during the summer of 1961.

#### Special Events (1961-1962)

In January of 1961, a two-day Sacred Music Workshop was held at the School of Music in conjunction with the General Extension Division.<sup>298</sup> The workshop included sessions on choir rehearsal demonstration, a panel discussion by ministers of music and church musicians, criteria for the purchase and maintenance of pianos and organs, adult and high school age choirs, children's choirs, church organists and pianists, and a reading clinic of sacred music. Members



of the School of Music faculty and guests served as clinicians.

Other services provided by the School of Music in conjunction with the General Extension Service included the Music Education Workshop with Oramay B. Welch as Chairman, the Summer Vocal-Choral Clinic with Ilda M. Schriefer as Chairman, and the Summer Instrumental (Band) Camp with Thomas N. Tyra as Chairman.

International Musician, the official journal of the American Federation of Musicians included the LSU School of Music as one of twenty exemplary schools, in an article entitled "Our Great Universities Promote Music."<sup>299</sup>

The German composer, Hermann Reutter, was a guest of the LSU School of Music during April of 1962, to conduct a Seminar of German Art Song with a small group of School of Music students.

The Southern Band Directors' Conference was presented on the LSU campus in February of 1962, by the School of Music, the Louisiana State Department of Education, and the East Baton Rouge Parish Bands. The School of Music also hosted the LMEA District Band and Choral Festival and the State Music Festival, both events chaired by Ilda M. Schriefer.

Troy H. Middleton, President of Louisiana State University, retired at the end of the 1962 academic year. Dr. John A. Hunter became the 14th President of the University on April 7, 1962.<sup>300</sup>

#### Special Events (1962-1963)

The 1963 annual meeting of the Gulf States Chapter of the American Musicological Society was held on the Louisiana State Uni-

versity campus April 5-6, 1963. The Chairman for the event was Rey M. Longyear of the University of Southern Mississippi. A concert was presented by the LSU School of Music, with faculty members and students performing. Of special interest for future development in the faculty of the School of Music, was a presentation, at the second session, entitled "Webern's Piano Quintet," by future faculty member Wallace C. McKenzie, Jr.<sup>301</sup>

The University was engaged in a major project for the 1962-1963 and 1963-1964 academic years. This project, a self-study, which was carried out in cooperation with the Southern Association of Colleges and Schools, served to provide guidelines for a growing University in the immediate future and for its continuing accreditation.<sup>302</sup>

The University instituted a service award program to recognize long service by its employees; awards were issued for ten, twenty, twenty-five, thirty, forty or more years of University service. Members of the School of Music faculty receiving these awards included: Frank Collins, Jr., Loren D. Davidson, Polly Gibbs, Carleton Liddle, Frank Crawford Page, Oramay B. Welch, Louis Ferraro, Helen L. Gunderson, Christian Jordon, Pearl Willis, and Katherine Cooper, secretary of the School of Music.<sup>303</sup>

## Notes

<sup>1</sup>"Music School Head Retires July 1; Portrait of Dr. Stout Presented," State-Times, 19 May 1955, p. 5-D.

<sup>2</sup> "LSU Supervisors Ask Salary Hikes, Appoint Several," Morning Advocate, 24 May 1955, p. 1-A.

<sup>3</sup> The School of Music Biennial Report for 1956-1958, files of the LSU School of Music, p. 1.

<sup>4</sup> Ibid.

<sup>5</sup> The School of Music Biennial Report for 1959-1960, files of the LSU School of Music, p. 1.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> The School of Music Biennial Report for 1960-1962, files of the LSU School of Music, p. 4.

<sup>10</sup> LSU General Catalogue, April 1955, vol. 47-N.S., no. 4, pp. 10-24.

<sup>11</sup> Ibid., pp. 24-25.

<sup>12</sup> Dr. Everett L. Timm to Jean K. Cady, 6 July 1955, files of the LSU School of Music.

<sup>13</sup> Dr. Everett L. Timm to Ralph R. Pottle, Jr., 15 July 1955, files of the LSU School of Music.

<sup>14</sup> Appointment Form dated 21 July 1955, files of the LSU School of Music.

<sup>15</sup> Dr. Barrett Stout to Earl W. Redding, 20 August 1954,

files of the LSU School of Music.

<sup>16</sup> LSU Music Notes, 19 December 1955, files of the LSU School of Music.

<sup>17</sup> News Release to The Louisiana Musician, n.d., files of the LSU Public Relations Department.

<sup>18</sup> Dr. Everett L. Timm to Dr. Milton M. Harrison, Vice President and Dean of Academic Affairs, 29 December 1961, files of the LSU School of Music.

<sup>19</sup> LSU Music Notes, p. 2.

<sup>20</sup> President Troy H. Middleton to Dr. Everett L. Timm, 28 May 1956, files of the LSU School of Music.

<sup>21</sup> Personnel files of the LSU School of Music.

<sup>22</sup> Ibid.

<sup>23</sup> LSU Biennial Report for 1954-1956, files of the Louisiana Room, General Troy H. Middleton Library.

<sup>24</sup> LSU Music Notes, p. 4.

<sup>25</sup> "Louis Hasselmans, Noted Conductor Dies in San Juan," State-Times, 30 December 1957, p. 9-C.

<sup>26</sup> President Troy H. Middleton to Dr. Everett L. Timm, 28 May 1956, files of the LSU School of Music.

<sup>27</sup> Faculty Memorandum, n.d., files of the LSU School of Music.

<sup>28</sup> Leave of Absence Form dated 11 September 1956, files of the LSU School of Music.

<sup>29</sup> Appointment Form dated 18 May 1956, files of the LSU School of Music.

- <sup>30</sup> LSU Music Notes, 15 December 1956, files of the LSU School of Music, p. 2.
- <sup>31</sup> Ibid.
- <sup>32</sup> The School of Music Biennial Report for 1956-1958, files of the LSU School of Music, p. 1.
- <sup>33</sup> Ibid.
- <sup>34</sup> Ibid.
- <sup>35</sup> Change in Status Form dated 7 June 1957, files of the LSU School of Music.
- <sup>36</sup> Dr. Everett L. Timm to Mr. James N. Geideman, 13 June 1957, files of the LSU School of Music.
- <sup>37</sup> LSU Music Notes, 16 December 1957, files of the LSU School of Music, p. 5.
- <sup>38</sup> Ibid., p. 2
- <sup>39</sup> Ibid., pp. 2-4.
- <sup>40</sup> School of Music Faculty List for 1958-1959, files of the LSU School of Music.
- <sup>41</sup> The School of Music Biennial Report for 1959-1960, files of the LSU School of Music, p. 2.
- <sup>42</sup> Minutes of the School of Music Faculty Meeting dated 9 September 1958, files of the LSU School of Music.
- <sup>43</sup> LSU Music Notes, 16 December 1958, files of the LSU School of Music.
- <sup>44</sup> Dimitry Markevitch to Dr. Everett L. Timm, 5 June 1958, files of the LSU School of Music.

- <sup>45</sup> Resignation Form dated 27 August 1958, files of the LSU School of Music.
- <sup>46</sup> Minutes of the School of Music Faculty Meeting dated 9 September 1958, files of the LSU School of Music.
- <sup>47</sup> LSU Music Notes, 16 December 1958, files of the LSU School of Music, pp. 3-5.
- <sup>48</sup> LSU General Catalogue, March 1959, vol. 51-N.S., no. 1, pp. 8-23.
- <sup>49</sup> Minutes of the School of Music Faculty Meeting dated 8 September 1959, files of the LSU School of Music.
- <sup>50</sup> Dr. Charles E. Smith, Dean of the University, to Dr. Richard J. Russell, Dean of the Graduate School, 3 February 1958, files of the LSU School of Music.
- <sup>51</sup> Departmental Budget Request for the Fiscal Year 1959-1960, files of the LSU School of Music.
- <sup>52</sup> Dr. Everett L. Timm to President Troy H. Middleton, 27 March 1959, files of the LSU School of Music.
- <sup>53</sup> The School of Music Biennial Report for 1959-1960, files of the LSU School of Music, p. 1.
- <sup>54</sup> Ibid, p. 2.
- <sup>55</sup> Dr. Everett L. Timm to Dr. Milton M. Harrison, Vice President and Dean of Academic Affairs, 30 June 1959, files of the LSU School of Music.
- <sup>56</sup> LSU Music Notes, 16 December 1958, files of the LSU School of Music, p. 1.

<sup>57</sup> Dr. Everett L. Timm to Mr. Vito Pascucci, 13 November 1959, files of the LSU School of Music.

<sup>58</sup> LSU Music Notes, 14 December 1959, files of the LSU School of Music, pp. 1-2.

<sup>59</sup> LSU Music Notes, 25 April 1961, files of the LSU School of Music, p. 5.

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## CHAPTER III

### THE GROWTH AND DEVELOPMENT OF THE LOUISIANA STATE UNIVERSITY SCHOOL OF MUSIC FROM 1963 TO 1971

#### Introduction

In 1942 Everett L. Timm was assistant professor of woodwinds and brass at the LSU School of Music. As of the Fall semester of 1971, there were eight persons doing the work Timm did alone nearly thirty years before. This was only one reflection of the growth and changes which had taken place in the LSU School of Music since Timm's appointment as Director of the LSU School of Music in 1955.

The School of Music grew from a few courses offered in the early part of the century to a large and complex school with two doctoral degree programs and an enrollment of 387 students. Timm, originally Director, then in 1967, Dean of the School of Music, oversaw much of this growth. "Tradition is the big enemy of education. Changes are necessary all of the time."<sup>1</sup> Dr. Timm believed that the School should not remain static as long as high standards are to be maintained. "A professor tends to teach exactly as he was taught unless he is given the opportunity to travel and broaden his experience."<sup>2</sup>

Changes in the faculty of the School of Music during the period 1963 to 1971 included five deaths, all from heart attacks. Five faculty members retired during this period of time. The number of

earned doctorates in 1963 was three; earned doctorates as of 1971 numbered twelve. Three members of the School of Music faculty had Honorary Doctoral degrees, and three faculty members were working toward their doctorates. In a memorandum to Dr. Bernard F. Sliger, Dean of Academic Affairs, Dean Timm stated that "We are developing one of the strongest music faculties in the nation."<sup>3</sup> The number of faculty members in 1963 was 33; the number included in the faculty roster for the 1970-1971 academic year was 36, plus one part-time faculty member.

A major indication of the growth of the School of Music was the number of degrees offered. In 1967 the first Doctor of Philosophy degree in Music was conferred upon Robert M. Rudd by the LSU School of Music. By 1971, the Doctor of Musical Arts degree in Performance and Composition had been approved by the LSU Board of Supervisors. In addition, LSU began to offer the first three years of a baccalaureate degree in Music Therapy in conjunction with Loyola University in New Orleans, Louisiana.

Enrollment in the School of Music increased during the 1963-1971 period of time, especially at the graduate level. During the first half of this period, the enrollment showed a steady increase; however, enrollment remained relatively stable for the last half of the period.

The enrollment totals for this period of time varied from a low of 235 students during the 1963-1964 academic year, to a high of 307 students enrolled during the 1970-1971 academic year. According to LSU Provost and Vice-Chancellor Dr. Paul W. Murrill,

The enrollment growth of the University leads to one outstanding conclusion: that we have a quality faculty, one that takes classroom responsibilities ser-



iously, and treats students with respect and dignity, and most importantly, we have a faculty composed of men and women who are outstanding scholars, competent in their fields and intellectually alive. Actually, what I am saying is that our growth in recent years is a special tribute to you, the faculty.<sup>4</sup>

Changes in physical facilities included the air-conditioning of the entire Music and Dramatic Arts Building and Band Hall. The Music and Dramatic Arts Building was the first music building in the United States with air-conditioned studios and practice rooms. The renovation was completed during the summer of 1968. The greatest need of the School of Music during this period continued to be additional space, a point which Dr. Timm emphasized on many occasions. By 1971, completely new facilities and additions to the present building had been discussed, but no plans had been approved. Dr. Timm said that this hurt the School of Music, because "few courses can be offered to the non-music major when space is so limited."<sup>5</sup>

Some of the congestion in the University Theater was relieved with the opening of the LSU Student Union Building in 1964.

During the period from 1963 to 1971, Louisiana State University suffered financial pressure from three major sources. First, enrollment in all branches of the University was increasing steadily and rapidly, and all indications were that it would continue to do so; second, increases in the cost of living affected the University; and third, in order to meet the educational needs of the state as seen by many educators and by the State Legislature, the University was directed to establish branches at Eunice and Shreveport, Louisiana.

These were the three main sources of financial pressure on the

University. However, the substantial increase in the amount requested over what was actually appropriated for each fiscal year reflected substantial cut-backs in the budget requests, and a "pinch-penny" attitude was forced upon the University for several years, so far as faculty and facility improvements were concerned.

During the 1963-1971 period of time, the School of Music provided musical services for the University campus, the Baton Rouge community, the state, and the nation through the bands, chorus, glee club, choir, orchestra, small ensembles, music appreciation classes, student and faculty recitals, faculty participation in professional organizations, research, and performances.

Dr. Timm, in a statement to Dr. Cecil G. Taylor, Chancellor of the University, summarized his position as far as the growth and development of the LSU School of Music was concerned:

Let us develop the finest music school in the nation at the Baton Rouge Campus and not further dilute the state music teaching by building expensive music departments and schools on other campuses. However, let us not deprive any of these campuses of their musical needs. There is a difference between a music department serving a campus and a School of Music designed to train persons devoting their lifetime to a vocation in music. I compare us with the Eastman School of Music, Juilliard School of Music, Indiana, and the University of Michigan. To use most other comparisons would be unfair to our faculty and would be "shortchanging" our students and the state.<sup>6</sup>

#### Faculty

##### Faculty (1963-1964)

The faculty of the School of Music for the 1963-1964 academic year numbered 34 members: 9 Professors, 10 Associate Professors, 12

Assistant Professors, and 3 Instructors.<sup>7</sup> Table 12 presents the 1963-1964 faculty of the School of Music.

New additions to the faculty included: Frederick B. Crane, Assistant Professor, music history; Michael A. Galasso, Associate Professor, violin; Edward J. Hermann, Associate Professor, music education; Francis H. Larimer, Associate Professor, piano; S. Evelyn McGarrity, Instructor in voice; Myrtis F. Riley, Assistant Professor, theory; and Jonathan Sack, Assistant Professor, staff accompanist.

The School of Music was able to realize the faculty expansion emphasized in the "future needs" section of the 1960-1962 Biennial Report. Frederick B. Crane was added in the area of music history and literature; Michael A. Galasso, violinist, filled the vacancy created by the retirement of Helen L. Gunderson, composition and theory teacher; and the newly created teaching position in voice was given to S. Evelyn McGarrity.<sup>8</sup>

In addition to Gunderson, Oramay B. Welch also retired and was replaced by Edward J. Hermann.<sup>9</sup> Constance Knox resigned to be married; and Chris B. Nance replaced her. Myrtis F. Riley substituted for Pearl Willis, who was on sick leave for the first semester of the 1963-1964 academic year. Other substitutions were Frances H. Larimer for Polly Gibbs who was first on sabbatical leave and then on sick leave; and A. Roy Johnson for Paul D. Dirksmeyer, who was on sabbatical leave.<sup>10</sup> School of Music faculty member Paul Louis Abel was promoted from the rank of Assistant Professor to Associate Professor.<sup>11</sup>

The number of faculty members holding earned doctoral degrees increased between the period from 1962 to 1964 from three to six with the new additions to the faculty - Crane, Galasso, and Hermann.

TABLE 12

1963-1964 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Frank Collins, Jr.  
Loren D. Davidson  
Dallas M. Draper  
Polly Gibbs  
L. Bruce Jones  
Christian Jordan  
Carleton Liddle  
Frank Crawford Page  
Everett L. Timm (Director)

Associate Professors

Paul Louis Abel  
Louis Ferraro  
Peter Paul Fuchs  
Michael A. Galasso  
Edward J. Hermann  
Kenneth B. Klaus  
Frances H. Larimer (vice Gibbs)  
Ilda M. Schriefer  
Earl D. Stout  
J. Forrest West  
Pearl Willis

Assistant Professors

Thaddeus J. Brys  
Frederick B. Crane  
Rowena R. Dickey  
Paul D. Dirksmeyer  
James N. Geideman  
Richard F. Norem  
John P. Patterson  
Earl W. Redding  
Myrtis F. Riley  
Jonathan Sack  
Thomas N. Tyra  
George H. Walter, Jr.

Instructors

A. Roy Johnson  
(vice Dirksmeyer)  
S. Evelyn McGarrity  
Chris B. Nance

University Laboratory School

Vernon E. Daigle  
Bobby Germany

Six more faculty members were working toward the doctoral degree or doing post-graduate study.<sup>12</sup> John P. Patterson, of the School of Music faculty, and Dr. Julian C. Miller, head of the Department of Horticulture and Landscape Architecture, obtained promising results in a research project to develop arundo donax, a Louisiana-grown cane suitable for making reeds for musical instruments.<sup>13</sup> Also during this period eight faculty members had one or more articles published in professional journals, five had professional books or translations of operas published or accepted by publishers; two faculty members, Fuchs and Klaus, wrote operas; seven presented full recitals; eight appeared as soloists with symphony orchestras; eight were guest conductors or clinicians throughout the United States and abroad; and seven faculty members delivered papers or performed at national or state professional meetings.

In addition to serving the community as conductors and members of church choirs, the Baton Rouge Civic Symphony, and as participants in programs for civic organizations, the faculty of the School of Music served the state and nation as judges, clinicians, and conductors in music festivals. Peter Paul Fuchs served as a member of the USO Armed Services Committee. Members of the faculty served on juries to audition all-state and all-parish band, orchestra, and chorus members.

Peter Paul Fuchs conducted the Haarlem (Holland) Symphony Orchestra and the Rhenish Philharmonic Orchestra in Frankfurt, Germany. Dr. Michael A. Galasso conducted the Baton Rouge Youth Orchestra and the Mississippi All-State Orchestra.<sup>14</sup> Several faculty members were officers or were on the Boards of Directors of the Baton Rouge Symphony,

Baton Rouge Community Concerts, New Orleans Community Concerts, and the Baton Rouge Chamber Music Society. Dr. Timm served as a member or chairman of visitation groups for NASM, the Southern Association of Colleges and Schools, and the National Council for Accreditation of Teacher Education.<sup>15</sup> Many of the faculty members offered private and class instruction through General Extension.

According to the Biennial Report of the School of Music for 1962-1964, additional faculty would be needed "within the next few years."<sup>16</sup> The Director of the School of Music also needed a faculty member who could devote part of his time to assisting the Director with administrative details.<sup>17</sup> The director was so burdened with detail work such as preparing reports, completing forms, obtaining varieties of data for use in ordering supplies and equipment, recommending purchases of library books and records, overseeing the operation of the building and theater, and supervising the maintenance of phonographs and other equipment, "that there is not enough time to devote to important planning, to productive conferences, and to guiding the most significant responsibilities of the School, let alone his having time to set an example as a performing musician and a scholar."<sup>18</sup>

Director Timm also expected the University to continue to hire outstanding faculty and to continue the upward trend in salaries in order to be competitive with the best music schools anywhere.<sup>19</sup>

#### Faculty (1964-1965)

The faculty of the School of Music for the 1964-1965 academic year numbered 32 members: 8 Professors, 8 Associate Professors, 14

Assistant Professors, and 2 Instructors.<sup>20</sup> Table 13 presents the 1964-1965 faculty of the School of Music.

New additions to the faculty included: George D. Foss, Jr., trumpeter with the National Symphony in Washington, D.C., Assistant Professor, who replaced Paul Louis Abel, former trumpet instructor, who was moved to the area of theory; Jack E. Guerri, Assistant Professor, piano, who replaced retiring Professor Christian Jordan; Jonathan Sack, Assistant Professor, staff accompanist; and William F. Swor, Assistant Professor, who replaced Thomas N. Tyra as Director of Bands. In addition to Jordan, Associate Professor Pearl Willis also retired from teaching because of illness, and Professor Carleton Liddle died of a heart attack during the summer of 1964.<sup>21</sup> Permission was requested to again add Myrtis F. Riley to the faculty. Riley, who had substituted for Associate Professor Pearl Willis, was needed again to teach theory, thus enabling Paul Louis Abel to relieve an overload in brass instrument teaching.<sup>22</sup>

Promotions within the School of Music faculty included Kenneth B. Klaus from Associate Professor to Professor.<sup>23</sup> Two additional faculty members were requested for the 1965-1966 academic year.

Faculty members were involved as officers and members of many professional organizations. Dr. Timm was active as President-Elect of the Southern Division of MENC and member of the National Executive Board of MENC, as a member of a panel in a Seminar on Comprehensive Musicianship sponsored by the Contemporary Music Project for Creativity in Music Education of the Ford Foundation, as well as serving as

TABLE 13

1964-1965 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Frank Collins, Jr.  
Loren D. Davidson  
Dallas M. Draper  
Polly Gibbs  
L. Bruce Jones  
Kenneth B. Klaus  
Frank Crawford Page  
Everett L. Timm (Director)

Associate Professors

Paul Louis Abel  
Louis Ferraro  
Peter Paul Fuchs  
Michael A. Galasso  
Edward J. Hermann  
Ilda M. Schrieffer  
Earl D. Stout  
J. Forrest West

Assistant Professors

Thaddeus J. Brys  
Frederick B. Crane  
Rowena R. Dickey  
Paul D. Dirksmeyer  
George D. Foss, Jr.  
James N. Geideman  
Jack E. Guerry  
Richard F. Norem  
John P. Patterson  
Earl W. Redding  
Myrtis F. Riley  
Jonathan Sack  
William F. Swor  
George H. Walter, Jr.

Instructors

S. Evelyn McGarrity  
Chris E. Nance

University Laboratory School

Vernon E. Daigle  
Bobby Germany



chairman of several other committees and consultant for accreditation of other colleges and universities.

The following is a report of publications of the faculty of the School of Music for the period from February 1964, to February 1965. The Council of Academic Deans and Directors adopted a plan whereby the Graduate School would compile and publish a record of scholarly and creative activity of the faculty. This report included the following faculty members: George D. Foss, Jr., several articles on folk-music; Louis Ferraro, an article on music appreciation; Peter Paul Fuchs, an opera entitled Serenade at Noon; Polly Gibbs, a supplement to lists of music for piano teaching; Edward J. Hermann, a book entitled Super-  
vising Music in the Elementary Schools; Kenneth B. Klaus, several compositions and a paper on "Aleatoric Music" which was read at the 1965 LSU Festival of Contemporary Music; and Everett L. Timm, a book entitled The Woodwinds: Performance and Teaching Techniques.<sup>24</sup>

Projects in the School of Music during the 1964-1965 academic year which were supported by the LSU Foundation included the development of arundo donax, a cane suitable for making reeds for musical instruments, and the acquisition of historical instruments for use in teaching music history. This latter project, together with the purchase of a harpsichord, provided a beginning for the authentic performance of early music at the School of Music. It was hoped that the School of Music would be able "to acquire ancient wind and stringed instruments and to form a Collegium Musicum among the students to perform a rather wide variety of old music, thus making history alive."<sup>25</sup> Applications were submitted for two other projects: one to

develop a camera which would photograph parts from musical scores, and the other to evaluate music theory teaching at the collegiate level.

The above data indicated the desire of the administration of the School of Music to continue to add to the staff men and women who would bring strength and stature to the school, and individuals who were qualified to teach and direct graduate students. The heritage of the school, the increased strengthening of the faculty, the basic overall philosophy and attitude of the faculty, the backing and sensitivity of the University administration, and the geographical location of the University all contributed to a favorable climate for such an expansion of operations.

#### Faculty (1965-1966)

The faculty of the School of Music for the 1965-1966 academic year numbered 33 members: 9 Professors, 8 Associate Professors, 14 Assistant Professors, 2 Instructors.<sup>26</sup> Table 14 presents the 1965-1966 faculty of the School of Music.

New additions to the faculty included: Robert A. Stangeland, Associate Professor, pianist, replacing Earl Stout, who retired; Mary-Lynn C. Paul, Instructor, voice, replacing S. Evelyn McGarrity; and Irvin L. Wagner, Assistant Professor, theory and trombone, appointed to fill a new position.<sup>27</sup>

Promotions in the School of Music faculty included Peter Paul Fuchs and Earl D. Stout from Associate Professor to Professor, and Earl W. Redding from Assistant Professor to Associate Professor.<sup>28</sup>

In the area of research and scholarship, Edward J. Hermann was

TABLE 14

1965-1966 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Frank Collins, Jr.  
Loren D. Davidson  
Dallas M. Draper  
Peter Paul Fuchs  
Polly Gibbs  
L. Bruce Jones  
Kenneth B. Klaus  
Frank Crawford Page  
Everett L. Timm (Director)

Associate Professors

Paul Louis Abel  
Louis Ferraro  
Michael A. Galasso  
Edward J. Hermann  
Earl W. Redding  
Ilda M. Schriefer  
Robert A. Stangeland  
J. Forrest West

Assistant Professors

Thaddeus J. Brys  
Frederick B. Crane  
Rowena R. Dickey  
Paul D. Dirksmeyer  
George D. Foss, Jr.  
James N. Geideman  
Jack E. Guerry  
Richard F. Norem  
John P. Patterson  
Myrtis F. Riley  
Jonathan Sack  
William F. Swor  
Irvin L. Wagner  
George H. Walter, Jr.

Instructors

Chris B. Nance  
Mary-Lynn C. Paul

University Laboratory School

Vernon E. Daigle  
Bobby Germany

co-author of a series of elementary music textbooks Growing with Music, and Polly Gibbs authored a book on piano literature entitled Supplement V to Lists and Suggestions for Piano Teaching. Several faculty members authored scholarly articles in professional journals: Frederick B. Crane wrote "The Derivation of Some Fifteenth-Century Basse-Dance Tunes," which was published in Acta Musicologica; George D. Foss, Jr., wrote "The Decima Cantada of the Texas-Mexican Border," published in the Journal of International Folklore; Dr. Timm authored a paper entitled "Music and General Education," which was read at the convention of the Kentucky Music Educators Association in January of 1966; and Peter Paul Fuchs contributed "Hermann Reutter as a Teacher," published in 1966, in Hermann Reutter: Werk und Wirken.<sup>29</sup>

Faculty members were active as officers and members of many professional organizations, as judges and clinicians for festivals and clinics, and as guest conductors and performers throughout Europe and the United States. Dr. Timm, while serving as President of the Southern Division of MENC, was also elected chairman of the NASM Graduate Commission, the accrediting agency for schools of music throughout the United States. Members of the School of Music faculty served on evaluation and accrediting visitations for the following organizations:

Council of Graduate Schools in the United States  
Louisiana State Department of Education  
National Association of Schools of Music  
National Council for Accreditation of Teacher Education  
Southern Association of Colleges and Schools<sup>30</sup>

Six faculty members and many students served the community as organists, choir directors, or members of church choirs. Nine faculty members and some advanced students played with the Baton Rouge Civic

Symphony, which was also conducted by a member of the faculty, Peter Paul Fuchs.<sup>31</sup>

Some faculty members played with the Jackson (Mississippi) Symphony, the Lake Charles Symphony, and the New Orleans Symphony when their services were needed. Members of the faculty served on the boards of directors of the Baton Rouge Civic Symphony, Baton Rouge Chamber Music Society, and the Community Concerts of both Baton Rouge and New Orleans. Michael A. Galasso conducted the orchestra for the Baton Rouge Little Theater, and other members of the School of Music faculty played in this group. In June and July of 1966, L. Bruce Jones served as director of the United States of America High School Band and Chorus on their annual tour of the United States and Canada.

#### Faculty (1966-1967)

The faculty of the School of Music for the 1966-1967 academic year numbered 35 members: 9 Professors, 10 Associate Professors, 14 Assistant Professors, and 2 Instructors.<sup>32</sup> Table 15 presents a list of the 1966-1967 faculty of the School of Music.

New additions to the faculty included: Elizabeth L. Allen, filling a new position in voice and music education; C. Dinos Constantinides, violinist-composer, replacing Michael A. Galasso who suffered a heart attack following a performance on December 8, 1965; Milton H. Hallman, pianist, replacing Robert A. Stangeland who resigned in order to accept a position in Canada; Paul Timan, musical director of the National Opera Company of Raleigh, North Carolina, replacing Peter Paul Fuchs who was on sabbatical leave; and E. Earnest Harrison, filling a new position in oboe and theory.<sup>33</sup> Dallas M. Draper was on sabbatical

TABLE 15

1966-1967 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Frank Collins, Jr.  
Loren D. Davidson  
Dallas M. Draper  
Peter Paul Fuchs  
Polly Gibbs  
L. Bruce Jones  
Kenneth B. Klaus  
Frank Crawford Page  
Everett L. Timm (Dean)

Associate Professors

Paul Louis Abel  
Hayden T. Blanchard (vice Draper)  
Paul D. Dirksmeyer  
Louis Ferraro  
E. Earnest Harrison  
Edward J. Hermann  
John P. Patterson  
Earl W. Redding  
Ilda M. Schrieffer  
Paul Timan (vice Fuchs)  
J. Forrest West

Assistant Professors

Elizabeth L. Allen  
Thaddeus J. Brys  
C. Dinos Constantinides  
Frederick B. Crane  
Rowena R. Dickey  
Harry L. Evans (vice Hermann)  
George D. Foss, Jr.  
James N. Geideman

Assistant Professors, Continued

Jack E. Guerry  
Milton H. Hallman  
Richard F. Norem  
Jonathan Sack  
Drew Shaw (vice Hermann)  
William F. Swor  
Irvin L. Wagner  
George H. Walter, Jr.

Instructors

Chris B. Nance  
Mary-Lynn C. Paul

University Laboratory School

Vernon E. Daigle  
Bobby Germany

leave during the second semester of 1966-1967, and Hayden T. Blanchard, Visiting Professor of Music and Director of Choral Activities filled Draper's position.<sup>34</sup>

In the fall of 1965, Dr. Timm presented an analytical summary of the School of Music as it should be in 1970 to the administration of the University. In this analysis, Dr. Timm stated that "We may develop new curricula with emphasis upon music and related areas."<sup>35</sup> Two of these areas would be the development of musician-scientists and the training of musician-businessmen (publishers, manufacturers, retailers, managers, etc.). Timm indicated that future opportunities would require new training concepts. Dr. Timm further stated, "We plan to have among our new faculty specialists in oboe, harp, string bass, percussion, tuba, and harpsichord, in addition to those suggested by the new programs. This would provide complete coverage of the instrumental and vocal fields."<sup>36</sup> The employment of Elizabeth L. Allen and E. Earnest Harrison partially filled the projections of the summary analysis.

Promotions included Paul D. Dirksmeyer and John P. Patterson from Assistant Professor to Associate Professor. There were no retirements in the School of Music. In April of 1967, Dr. Timm was promoted from Director to Dean of the School of Music. The change in title was instituted "in order to make consistent the title of the heads of two units within the University system which are equal, academically, to other units headed by deans, and is in keeping with current practices at other institutions and in the major academic schools and colleges

of the University."<sup>37</sup> In addition, in May of 1967 an Honorary Doctoral degree was conferred upon Dr. Timm by his alma mater, Morningside College in Sioux City, Iowa.<sup>38</sup>

Faculty members added prestige to the University in many ways. Paul D. Dirksmeyer was awarded a grant "to study and compare the acoustical differences in clarinets and mouthpieces, and to correlate the individual characteristics such as jaw and mouth formation with the proper mouthpiece."<sup>39</sup> Dallas M. Draper, on sabbatical leave the second semester of 1966-1967, studied and performed in Europe; Kenneth B. Klaus, appointed to the new position of coordinator of Graduate Studies for the School of Music, was chosen as one of the first LSU Alumni Professors under a program established by the LSU Alumni Federation in 1966. Indications from research carried on jointly by John P. Patterson and the University Department of Agriculture were that it was possible to grow and cure cane in Louisiana that was equal to French cane for reed making.

Dr. Timm was chosen to serve on the Academic Music Panel of the Bureau of Educational and Cultural Affairs of the United States Department of State, and was invited to appear as one of fifteen music educators in a Symposium at Tanglewood, Massachusetts. This latter event was sponsored through a Ford Foundation grant to MENC. In addition, Timm presided as President of the Southern Division MENC convention in Atlanta, Georgia, on April 26-29, 1967.<sup>40</sup>

On a sadder note was the report of the death of Edward J. Hermann in February of 1967. Dr. Hermann was on a speaking tour in California for Prentice-Hall in conjunction with the California adoption of music



texts when he suffered a heart attack.<sup>41</sup> Harry L. Evans and Drew Shaw, Visiting Assistant Professors, taught Hermann's music education classes for the remainder of the second semester.<sup>42</sup>

#### Faculty (1967-1968)

The faculty of the School of Music for the 1967-1968 academic year numbered 36 members including: 8 Professors, 11 Associate Professors, 15 Assistant Professor, 1 Instructor, and 1 Associate.<sup>43</sup> A complete list of the faculty of the School of Music for 1967-1968 may be found in table 16.

New additions to the faculty included: Norma S. Cutrer, Associate, staff accompanist; John F. Edmunds, Assistant Professor, theory and arranger for the LSU Band; Joanne Hoffman, Assistant Professor, voice; and Robert F. Shambaugh, Associate Professor, music education.<sup>44</sup>

The School of Music suffered a loss with the death on September 24, 1967, of Loren D. Davidson. Edith K. Kirkpatrick was employed as Visiting Assistant Professor to complete the 1967-1968 academic year.<sup>45</sup> A new position, that of Special Lecturer, was provided for the 1967-1968 academic year so that Paul Louis Abel could assume duties as Assistant Dean of the School of Music, and Myrtis F. Riley was appointed to fill this new position.<sup>46</sup> Frank Collins, Jr., suffered a heart attack late in 1967, and Frank Crawford Page taught those organ students assigned to Collins during the first semester.<sup>47</sup>

Promotions in the School of Music for the 1967-1968 academic year included Jack E. Guerry and Richard F. Norem, both from the rank of Assistant Professor to that of Associate Professor.<sup>48</sup> Dr. Barrett Stout, Director Emeritus of the School of Music, died in January of

TABLE 16

1967-1968 LSU SCHOOL OF MUSIC  
FACULTY LIST

<u>Professors</u>	<u>Assistant Professors, Continued</u>
Frank Collins, Jr.	Milton H. Hallman
Dallas M. Draper	Joanne Hoffman
Peter Paul Fuchs	Edith K. Kirkpatrick
Polly Gibbs	(vice Davidson)
L. Bruce Jones	Jonathan Sack
Kenneth B. Klaus	William F. Swor
(Alumni Professor)	Irvin L. Wagner
Frank Crawford Page	George H. Walter, Jr.
Everett L. Timm (Dean)	
<u>Associate Professors</u>	<u>Instructor</u>
Paul Louis Abel	Chris B. Nance
(Assistant to the Dean)	
Paul D. Dirksmeyer	<u>Special Lecturer</u>
Louis Ferraro	Myrtis F. Riley (Theory)
Jack E. Guerry	
E. Earnest Harrison	<u>Associate</u>
Richard F. Norem	Norma S. Cutrer
John P. Patterson	
Earl W. Redding	<u>University Laboratory School</u>
Ilda M. Schriefer	Vernon E. Daigle
Robert F. Shambaugh	Bobby Germany
J. Forrest West	
<u>Assistant Professors</u>	
Elizabeth L. Allen	
Thaddeus J. Brys	
C. Dinos Constantinides	
Frederick B. Crane	
Rowena R. Dickey	
John F. Edmunds	
George D. Foss, Jr.	
James N. Geideman	

1968.<sup>49</sup> Kenneth B. Klaus was designated as an Alumni Professor.

Faculty members maintained their professional growth through study, practicing, composing, writing, and doing research. In November 1967, Thaddeus J. Brys was soloist with the Little Orchestra Society of New York, on a tour in Texas; and in April 1968, he played recitals in Honduras and Mexico City. In the spring of 1968, George D. Foss, Jr., in collaboration with Dr. Roger Abraham, Professor of English and Folklore at the University of Texas, published the book, Anglo-American Folk Song Style. Both Paul D. Dirksmeyer and John P. Patterson continued their research projects, Dirksmeyer's on clarinet mouthpieces and Patterson's on the growing and curing of a cane for use in the manufacture of reeds for woodwind instruments. Louis Ferraro's article, "Notes to Live By," was published in the October issue of the Peabody Journal of Education and reproduced in Louisiana Schools. Kenneth B. Klaus presented a state-network television lecture on the "Pursuit of Learning" program, entitled "Electronic Music," and served as guest-lecturer and panelist for a number of conventions and other universities. Chris B. Nance served as assistant conductor and chorus director of the New Orleans Opera Association, a post which he had held since his employment by LSU in 1964.<sup>50</sup>

Dr. Timm was appointed to an indefinite term on the Academic Music Panel of the Bureau of Educational and Cultural Affairs of the State Department. This panel auditioned and selected collegiate musical groups which the State Department sent abroad to perform as a part of the United States cultural exchange program with foreign countries. Dr. Timm was one of thirty leaders from across the nation

who were invited to participate in the symposium on "Music in American Society," July 23 to August 2, 1967, at Tanglewood in the Berkshires, near Lenox, Massachusetts. The support for the symposium was through a Ford Foundation grant to MENC, and was of national importance.<sup>51</sup> In addition to these and many other activities, Dr. Timm began, in 1967, a three-year term as Chairman of the Graduate Commission of NASM, and served as a member of the Publications Planning Committee of MENC, replacing Edward J. Hermann, who died. Although all of these projects placed an added burden on Dr. Timm, he felt that the knowledge and insight which he gained from these activities were of help to him "in making curricular recommendations to the faculty, in the hiring of faculty, and in comparing our standards with those of others."<sup>52</sup>

#### Faculty (1968-1969)

The faculty of the School of Music for the 1968-1969 academic year numbered 39 members: 8 Professors, 15 Associate Professors, 11 Assistant Professors, 2 Instructors, 2 Special Lecturers, and 1 Associate.<sup>53</sup> Table 17 presents the 1968-1969 faculty of the School of Music.

New additions to the faculty included: Stephen C. Anderson, Assistant Professor, music theory; Corbelita J. Astraquillo, Associate Professor, voice; Richard J. Heschke, Assistant Professor, organ and piano; Victor A. Klimash, Assistant Professor, voice, Paul R. Knowles, Professor, voice; Wallace C. McKenzie, Jr., Associate Professor, music history; Myrtis F. Riley, Assistant Professor, music theory; and Nancy G. Saxon, Instructor, accompanist.<sup>54</sup> Marilyn L. Barrios and Jeanne A. Timm were employed as part-time special lecturers in harp and flute

TABLE 17

1968-1969 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Dallas M. Draper  
Peter Paul Fuchs  
Polly Gibbs  
L. Bruce Jones  
Kenneth B. Klaus  
(Alumni Professor)  
Paul R. Knowles  
Frank Crawford Page  
Everett L. Timm (Dean)

Associate Professors

Paul Louis Abel  
(Assistant to the Dean)  
Corbelita J. Astraquillo  
Thaddeus J. Brys  
Rowena R. Dickey  
Paul D. Dirksmeyer  
Louis Ferraro  
Jack E. Guerrey  
E. Earnest Harrison  
Wallace C. McKenzie, Jr.  
Richard F. Norem  
John P. Patterson  
Earl W. Redding  
Ilda M. Schrieffer  
Robert F. Shambaugh  
J. Forrest West

Assistant Professors

Stephen C. Anderson (vice Abel)  
C. Dinos Constantinides  
John F. Edmunds  
George D. Foss, Jr.  
James N. Geldeman  
Milton H. Hallman

Assistant Professors, Continued

Richard J. Heschke  
Victor A. Klimash  
Myrtis F. Riley  
William F. Swor  
Irvin L. Wagner  
George H. Walter, Jr.

Instructors

Chris B. Nance  
Nancy G. Saxon

Special Lecturers

Marilyn L. Barrios (Harp)  
Jeanne A. Timm (Flute)

Associate

Norma S. Cutrer

University Laboratory School

James F. Choate, Jr.  
Bobby Germany

respectively.

Tribute was given to the late Professor Frank Collins, Jr., by the entire music faculty, at a meeting on September 7, 1968.<sup>55</sup> Collins had retired at the end of the Spring semester due to heart problems, and died on August 8, 1968; his replacement was Richard J. Heschke. Paul R. Knowles was hired as the replacement of deceased faculty member, Loren D. Davidson, voice instructor. Paul Louis Abel, on sabbatical leave for the first semester only, was replaced by Stephen C. Anderson, Visiting Assistant Professor in the area of music theory.

Other changes in the School of Music faculty for the 1968-1969 academic year included the resignations of: Elizabeth L. Allen, voice, who was replaced by Corbelita J. Astraquillo; Joanne Hoffman, voice, who was replaced by Victor A. Klimash; Frederick B. Crane, music history, who was replaced by Wallace C. McKenzie, Jr.; and Jonathan Sack, accompanist, who was replaced by Nancy G. Saxon. A new position was authorized in music theory and Myrtis F. Riley was appointed to fill the position.<sup>56</sup>

Promotions in the School of Music faculty for the 1968-1969 academic year included Thaddeus J. Brys and Rowena R. Dickey from the rank of Assistant Professor to that of Associate Professor.<sup>57</sup>

Dr. Timm, in addition to his responsibilities as Dean of the School of Music, was involved in many professional organizations, including: member of the National Association of Music Executives in State Universities, Chairman of the NASM Graduate Commission, 1st Vice President of the Southern Division of MENC, member of the Academic Music Panel of the Cultural Arts Presentation Program of the United

States Department of State, panelist and resource person for the Smokey Mountain Cultural Arts Development Association, and member of the Board of Directors of the Baton Rouge Symphony. In addition to these activities, Dr. Timm began the revision of his book, The Woodwinds.<sup>58</sup>

Other members of the faculty of the School of Music were involved in various activities. C. Dinos Constantinides attended the Southeast Composer's League Forum of Contemporary Music in Tuscaloosa, Alabama, where one of his compositions was performed.<sup>59</sup> Peter Paul Fuchs was musical director and conductor of the Baton Rouge Symphony for the ninth year, and completed a book, The Psychology of Conducting, which was being published by MCA Music Corporation.<sup>60</sup> Kenneth B. Klaus, in addition to his regular teaching duties and composing, appeared on a program at the NACWPI conference held in Mobile, Alabama. Klaus was also a panelist at the LMTA meeting in Shreveport, Louisiana, during November of 1968.<sup>61</sup> Paul R. Knowles served as National Chairman of the Vocal Division of the MTNA national convention, held in Cincinnati, Ohio, during March of 1969.<sup>62</sup> Earl W. Redding of the voice faculty appeared on the same program.<sup>63</sup> Wallace C. McKenzie, Jr., served as Secretary-Treasurer of the International Webern Society;<sup>64</sup> Richard F. Norem, in addition to his regular teaching responsibilities, operated the placement service for the School of Music which placed graduating students and alumni in teaching positions, and served as Publicity Coordinator for musical activities sponsored by the School of Music.<sup>65</sup> William F. Swor had an article entitled, "Preparing the Band, or the Music?," published in The Louisiana Musician.<sup>66</sup>

E. Earnest Harrison and Irvin L. Wagner were awarded Faculty Research Fellowships for the Summer Session of 1969.

#### Faculty (1969-1970)

The faculty of the School of Music for the 1969-1970 academic year numbered 39 members: 7 Professors, 16 Associate Professors, 12 Assistant Professors, and 3 Instructors.<sup>67</sup> Jeanne A. Timm was retained as a part-time special lecturer teaching private flute lessons and participating as a member of the LSU Faculty Woodwind Quintet. Table 18 presents the 1969-1970 School of Music faculty.

New additions to the faculty included: Larry B. Campbell, Assistant Professor, trombone and low brass; Daniel P. Sher, Assistant Professor, piano; and E. Eugene Cline, Instructor in piano and staff accompanist.<sup>68</sup> Campbell, who was solo euphoniumist with the United States Coast Guard Band and solo trombonist with the San Antonio Symphony Orchestra, replaced Irvin L. Wagner who resigned to teach at the University of Oklahoma; Sher, who replaced retired faculty member Polly Gibbs, was two-thirds of the way through a doctorate in piano pedagogy at Teacher's College in Columbia University, and filled the needs of the School of Music for an artist-performer capable and interested in teaching class piano; and Cline, Staff Accompanist at the University of Missouri at Kansas City as well as a Staff Accompanist for the Kansas City Opera, replaced Chris B. Nance, who resigned to go to the New York City Opera.<sup>69</sup> H. Burton Kester substituted for John P. Patterson, who was on sabbatical for the first semester of 1969-1970. Paul Louis Abel asked to be relieved of administrative duties as Assistant to the Dean, and returned to full-time teaching; and Richard F. Norem was



TABLE 18

1969-1970 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Dallas M. Draper  
Peter Paul Fuchs  
L. Bruce Jones  
Kenneth B. Klaus  
(Alumni Professor)  
Paul R. Knowles  
Frank Crawford Page  
Everett L. Timm (Dean)

Associate Professor

Paul Louis Abel  
Corbelita J. Astraquillo  
Thaddeus J. Brys  
C. Dinos Constantinides  
Rowena R. Dickey  
Paul D. Dirksmeyer  
Louis Ferraro  
Jack E. Guerry  
E. Earnest Harrison  
Wallace C. McKenzie, Jr.  
Richard F. Norem  
(Assistant to the Dean)  
John P. Patterson  
Earl W. Redding  
Ilda M. Schriefer  
Robert F. Shambaugh  
J. Forrest West

Assistant Professor

Larry B. Campbell  
John F. Edmunds  
George D. Foss, Jr.  
James N. Geideman  
Milton H. Hallman  
Richard J. Heschke

Assistant Professors, Continued

H. Burton Kester  
Victor A. Klimash  
Myrtis F. Riley  
Daniel P. Sher  
William F. Swor  
George H. Walter, Jr.

Instructor

E. Eugene Cline  
Norma S. Cutrer  
Nancy G. Saxon

Special Lecturer

Jeanne A. Timm (Flute)

University Laboratory School

James F. Choate, Jr.  
Bobby Germany

appointed to replace Abel as Assistant to the Dean of the School of Music.<sup>70</sup>

In spite of extremely heavy teaching loads, the members of the faculty of the School of Music performed publicly, composed, and carried on research. C. Dinos Constantinides, recently promoted from the rank of Assistant Professor to that of Associate Professor, received a Ph.D. degree in music composition and theory in 1968 from Michigan State University;<sup>71</sup> Dallas M. Draper was host for the Southeast Choral Conductors Conference, held at LSU in 1970;<sup>72</sup> Louis Ferraro authored a book, Music, Imaginative Listening, in cooperation with Dr. Sam Adams, LSU Professor of Education, which was chosen for transcription for the blind and physically handicapped by the Library of Congress in 1971;<sup>73</sup> Peter Paul Fuchs served as guest conductor for several European concerts during January of 1970;<sup>74</sup> and Kenneth B. Klaus completed a book entitled Nineteenth Century Romanticism in Music, published by Allyn and Bacon publishing company in January of 1970.<sup>75</sup>

Dr. Timm was appointed by the LMEA as the state representative in a new national project of MENC, called the Goals and Objectives Project.<sup>76</sup> The national committee was established by MENC to make a thorough study of critical problems in many aspects of music education and to re-examine the role and responsibility of MENC regarding these problems. Robert F. Shambaugh, faculty member, also served on several committees of the "GO" Project. Dr. Robert Gilmore, President of LMEA, reported that the "GO" project was "a significant new thrust of MENC to establish directions for the 70's."<sup>77</sup> In addition, Dr. Timm served as Treasurer and accreditation examiner for NASM, 1st Vice President of

the Southern Division and member of the National Nominating Committee of MENC. E. Earnest Harrison served as State Chairman of NACWPI.<sup>78</sup>

#### Faculty (1970-1971)

The faculty of the School of Music for the 1970-1971 academic year numbered 38 members: 7 Professors, 18 Associate Professors, 9 Assistant Professors, and 3 Instructors. Jeanne A. Timm was again employed as a special lecturer in flute for the 1970-1971 school year.<sup>79</sup> Table 19 presents the 1970-1971 faculty of the School of Music.

There were no new additions to the School of Music faculty; however, two faculty members, George D. Foss, Jr., and William F. Swor, were promoted from the rank of Assistant Professor to that of Associate Professor.<sup>80</sup> Two members of the faculty, Jack E. Guerry and Thaddeus J. Brys, were in London during the second semester of the 1970-1971 academic year on educational assignment, Guerry to study piano in London, England, with an eminent teacher, and Brys to research information dealing with the art of cello playing and tour the United States and Europe as a cello soloist.<sup>81</sup> Visiting Assistant Professor Boyce R. Sher filled Guerry's position and Linda R. Frymer substituted for Brys as Assistant Professor in cello.

According to the Biennial Report for the 1968-1970, School of Music faculty members appeared in recitals or as soloists with orchestras or in operas; as guest conductors conducted more than 160 times outside their assigned duties at LSU; wrote 10 compositions which were performed publicly and several were published; wrote an award winning composition; completed or had in progress 5 research projects; authored 12 scholarly magazine articles; authored 7 books; published 1 tran-

TABLE 19

1970-1971 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Dallas M. Draper  
Peter Paul Fuchs  
L. Bruce Jones  
Kenneth B. Klaus  
(Alumni Professor)  
Paul R. Knowles  
Frank Crawford Page  
Everett L. Timm (Dean)

Associate Professors

Paul Louis Abel  
Corbelita J. Astraquillo  
Thaddeus J. Brys  
C. Dinos Constantinieds  
Rowena R. Dickey  
Paul D. Dirksmeyer  
Louis Ferraro  
George D. Foss, Jr.  
Jack E. Guerry  
E. Earnest Harrison  
Wallace C. McKenzie, Jr.  
Richard F. Norem  
(Assistant to the Dean)  
John P. Patterson  
Earl W. Redding  
Ilda M. Schriefer  
Robert F. Shambaugh  
William F. Swor  
J. Forrest West

Assistant Professors

Larry B. Campbell  
John F. Edmunds  
James N. Geideman  
Milton H. Hallman  
Richard J. Hesckhe  
Victor A. Klimash  
Myrtis F. Riley  
Boyce R. Sher (vice Guerry)  
Daniel P. Sher  
George H. Walter, Jr.

Instructors

E. Eugene Cline  
Norma S. Cutrer  
Nancy G. Saxon

Special Lecturer

Linda R. Frymer  
(Cello - vice Brys)  
Jeanne A. Timm (Flute)

University Laboratory School

James F. Choate, Jr.  
Bobby Germany

scription of folk songs; translated 1 opera and completed 3 sets of special editions. The faculty delivered 18 papers or scholarly lectures at professional meetings; two completed their Ph.D. degrees and three were working toward their doctorates. Leadership in the profession was evidenced by 18 offices in national and state professional societies held by School of Music faculty members; members of the faculty belonged to 21 different professional organizations.<sup>82</sup>

At a meeting of the LSU Foundation held in May, 1971, three faculty members from the Baton Rouge campus were cited for outstanding accomplishments. The three, who received plaques and a \$1,000 stipend included C. Dinos Constantinides, member of the School of Music faculty, who was designated an LSU Distinguished Faculty Award Winner.<sup>83</sup> Earl W. Redding was appointed National Voice Chairman for the MTNA.

Dr. Timm reiterated the serious need of the School of Music for additional staff in a memorandum to Dr. Paul W. Murrill, Vice-Chancellor and Dean of Academic Affairs. Teachers in music education, theory, composition, percussion, tuba, string bass, harp, and harpsichord were desired, as the School of Music had no specialists in those areas.

#### Degree Programs Offered and Course Content

##### Degree Programs Offered (1963-1964)

The degree programs and course offerings at the LSU School of Music were continually being challenged by faculty committees assigned to insure the maintenance of the best offerings possible within the limits of the School's operation. According to the 1963-1965 LSU General Catalogue, the School of Music offered the Bachelor

of Music degree with the following majors: composition, voice, instrument, and a new addition, sacred music.<sup>85</sup> Other degree programs were unchanged. The College of Arts and Sciences offered the Bachelor of Arts degree with a major in music. The College of Education offered the Bachelor of Music Education degree in the following fields: vocal supervision, instrumental supervision, combination band, orchestra, vocal supervision and piano teaching. The Graduate School offered the following degrees in the field of music: Master of Music, Master of Music Education, and Master of Arts with a music major.<sup>86</sup>

Changes in the curriculum for the bachelor's degree with a Composition Major included beginning composition courses in the freshman year. Junior and senior composition requirements were changed accordingly, eliminating Elementary Composition (Music 107-108) so composition was studied all four years. The change permitted an applied major other than piano and required a greater degree of applied music proficiency. The revised curriculum still allowed few enough total hours to permit the taking of piano for keyboard proficiency, and included conducting and more analysis.<sup>87</sup>

The faculty of the School of Music recommended requiring a second foreign language for the Curriculum in Voice Major. By reducing the amount of diction hours required, a student could take more foreign language as an elective (10 more hours available) or pursue seven hours of electives and take all diction courses.<sup>88</sup> The number of hours required for graduation was unchanged.

Because of a faculty-approved increase in credit earned in

Advanced Theory (Music 101), from two to three credits, the curricula in Brass Major, String Major, and Piano Pedagogy, offered by the School of Music, were altered by an increase in the minimum total of hours required for graduation.<sup>89</sup> In addition to this change, the faculty of the School of Music found that it was more efficient, time-wise, to place the beginners on minor instruments into the minor instrument classes before allowing them to schedule private instruction, thus further altering the curriculum in Woodwind Major.<sup>90</sup>

The increase in credit earned for Advanced Theory (Music 101) was evident in the curriculum in sacred music, in addition to an alternative requirement in the area of composition. The faculty recommended that a voice student could take either 18th and 19th Century Counterpoint (Music 105-106) or 16th Century Counterpoint (Music 107-108). The faculty felt that 16th Century Counterpoint, modal counterpoint, would be more practical for vocalists and persons preparing to work in Catholic services. If electing this course, which carried only two credits as opposed to 18th and 19th Century Counterpoint, which carried three credits, the students scheduled the other two credits required as electives.<sup>91</sup>

#### Course Content (1963-1964)

New courses added during the 1963-1964 academic year included:

- Music 5-6-Introduction to Composition (basic principals of musical composition)
- Music 25-26-Elementary Composition (writing of melodies, two, three, and four part inventions, and the basic principles of song writing)
- Music 100-Theory Survey (accelerated course in music theory designed to bring up to date persons who were found deficient for advanced third year theory)

- Music 121-122-Piano Accompanying (study of the fundamentals of accompanying and basic repertoire for voice and instrument from all periods and representative idioms)
- Music 135-136-Music for Children of Elementary School Age gave a "music" designation to Education 135-136, enabling students in the Family and Community Living curriculum to schedule these courses)
- Music 168-Band Arranging (the study of band instrumentation)
- Music 224-Supervision in Music Education (the aims and functions of supervision in music education, problems of music consultants, a study of in-service procedures, the administration of music education programs - intended for the Master of Music Education and the Doctorate in Music when offered)
- Music 226-Music in the Ancient Through the Renaissance Period (a study of the music and its performance in the Ancient through the Renaissance Period - intended for graduate music history majors and any doctoral student)
- Music 237-Introduction to Research in Music (an introduction to research, bibliography and source materials for each of the various areas of music. Required of all students working toward the doctorate in music and recommended for masters students who will write theses)<sup>92</sup>

Other courses were changed or altered in some way. Among the requests for changes by the School of Music were:

- Music 68-French Diction (credit reduced from two to one hour)
- Music 69-German Diction (changed the number to Music 49 in order to permit freshman to schedule the course and also changed the course to the second semester for better balance in enrollment)
- Music 101-102-Advanced Theory (increased credit from two to three hours per semester and deleted the second semester [Music 102] from being required in curricula other than the Composition and Theory major curricula in order to eliminate a second semester of advanced theory for some students whose interests were not in that field, and intensified the study in the first semester)
- Music 103-104-Form and Analysis (added to the description of the course - "103 is prerequisite to 104")
- Music 105-106-18th and 19th Century Counterpoint (the writing of the contrapuntal forms including choral prelude, invention, suite, partita, and fugue. This course was more practical for the students in whose curricula it was required than the present split between 16th century vocal polyphony and 18th century polyphony)



- Music 107-108-Elementary Composition (the faculty of the School Music voted to offer elementary composition in Music 5-6 and 25-26 and changed this course to 16th Century Counterpoint in order to provide sufficient emphasis on modal counterpoint. The course only earned two hours of credit)
- Lusic 109-110-Choral Conducting (changed the name "Choral" and "Instrumental" to "Conducting")
- Music 111-112-Composition (deleted the phrase: Prerequisite - Course 107-108, since this course was now counterpoint)
- Music 113-114-Composition (deleted the phrase: Prerequisite - Course 107-108, since this course was now counterpoint)
- Music 201-Advanced Counterpoint (became Comparative Theories of Musical Practice; the School of Music was reorganizing the counterpoint classes by separating them into 16th Century [Music 107-108] and 18th Century [Music 105-106] and was expanding the Comparative Theories of Musical Practices [Music 202])
- Music 209-210-Advanced Composition (served as the writing seminar for both masters and doctoral students and could be repeated a total of six times for credit)
- Music 217-Music in the Ancient Through the Baroque Era (eliminated "Ancient Through the Baroque Era" and changed it to "Music in the Baroque Era"; Ancient and Renaissance music was covered in Music 214)
- Music 260-261-Style and Structure in Opera (changed the title to Seminar in Opera - a course in the practical aspects of opera production)<sup>93</sup>

A petition from the School of Music requesting the Doctor of Philosophy degree in music education and music history and literature had been presented to the Graduate Council. Many of the above course changes reflected the faculty's continued effort to improve the course offerings and to attract outstanding talent.

#### Degree Programs Offered (1964-1965)

Dean James B. Wallace of the School of Music of the University of Michigan and Dean George Howerton of the School of Music of Northwestern University visited the LSU School of Music in November of 1964, as consultants for the LSU Graduate School in their attempt to assess the feasibility of a doctoral program in music at Louisiana

State University.<sup>94</sup> This visit provided an opportunity for the School of Music faculty to ask questions of the consultants about doctoral programs at other universities.

In a letter from Dean Wallace to Dr. Max Goodrich, Dean of the Graduate School of LSU, Wallace expressed the opinion that a faculty, equipment, resources, and a serious interest appropriate to a school offering higher level degrees were present in the LSU School of Music. Dean Wallace also stated that "some of the more recent additions to the faculty have added tremendous strength - several of these faculty members having received only recently their own doctoral degrees."<sup>95</sup>

As a result of a suggestion made by the Graduate School consultants, a doctoral advisory committee was established to guide the development of the doctoral studies in music. Its membership consisted of: Frederick Crane, Ph.D., Assistant Professor; Michael Galasso, D.M.A., Associate Professor; Jack Guerry, D.M.A., Assistant Professor; Edward J. Hermann, Ed.D., Associate Professor; Kenneth B. Klaus, Ph.D., Professor; Everett L. Timm, Ph.D., Professor and Director; and J. Forrest West, Ed.D., Associate Professor. Dr. Timm also served as chairman, with plans to rotate the chairmanship after the program was established.<sup>96</sup>

The following is an excerpt from the minutes of the Graduate Council meeting of February 18, 1965:

The request of the School of Music to offer the Doctor of Philosophy and the Doctor of Musical Arts degrees was discussed at length. The Council voted to approve the offering of the Ph.D. in Music Education and in Music History and Literature (as of September, 1965) and to encourage the Graduate Study Committee of the School of Music to submit a five-year plan covering

the development of the Ph.D. in Theory, and the Doctor of Musical Arts in other areas. This plan should include specific provisions for strengthening staff and library holdings. In specifying a five-year plan, the Council does not intend to suggest that five years must elapse before doctoral work in the other areas may be offered.<sup>97</sup>

According to an article in the Sunday Advocate of April 4, 1965, LSU was among "seven Southern institutions offering a doctoral degree in music."<sup>98</sup> Dr. Timm said that the new program "should bring more mature students to the campus as well as influence selection of subject matter by music students down through the undergraduate level."<sup>99</sup> Dr. Timm also stated that planning for the program began several years ago and that no new faculty members would be needed immediately to handle the additional instruction. He pointed out that additional faculty, however, were needed to serve the growing undergraduate enrollment in the School of Music.<sup>100</sup> The curriculum for the Doctor of Philosophy degree, as it appeared in the 1968-1969 Graduate School Catalog, may be found in table 20. Several years before, the School of Music had projected a possible degree in music therapy at LSU. The faculty had considered the hospital at Jackson, Louisiana, as the center for the in-residence training. Soon after their deliberations began, conditions at the hospital seemed unstable so they abandoned the project. Loyola University in New Orleans had a program in music therapy which used the hospitals in New Orleans for a final training laboratory. Loyola University invited LSU to cooperate with its program by preparing students who were interested in music therapy as a profession, and who wished to attend LSU for three years before transferring to Loyola for the courses taught by a music therapist, and finally for

TABLE 20

1966 CURRICULUM FOR THE DOCTOR OF  
PHILOSOPHY DEGREE IN MUSIC

The requirements for the doctor of philosophy degree set forth in this catalogue are applicable to this degree in music. Following are additional delineations. Each program is designed to fulfill the needs of the individual student but remains within the confines of a major area in music (in which the dissertation is classified); and two minor areas, one within music and one outside the field of music. The courses taken outside the field of music are established through consultation with an official representative of the department concerned.

A highly developed knowledge of music history and literature, an understanding of the scientific bases of music, the ability to use research techniques in music, and the understanding of advanced music theory are requirements common to all persons in the doctoral program. Therefore, certain courses in these areas appear in the backgrounds of all persons working toward the Ph.D. in music. The satisfactory completion of courses or of a prescribed curriculum of study does not imply that the degree will be awarded on that basis only. The examinations and dissertation are part of the total program. Minimum credits required are 78 beyond the baccalaureate degree or 48 beyond a 30-credit master's degree including 9 credits for dissertation and up to 6 credits for thesis. Up to 6 credits in applied music on a graduate level beyond that counted in the master's degree program may be applicable to the Ph.D.

Specific questions about the doctoral program should be addressed to the Dean of the School of Music.

+MUSIC 100. THEORY SURVEY. 2 cr. Admission by placement examination only. A survey of the written and aural aspects of theory. Four hours of laboratory per week. This course does not carry credit toward a graduate degree in music. *Staff.*

101\*-102.\* ADVANCED THEORY. 3 cr. each. Prerequisite: Music 51-52. An advanced course in harmony, sight-singing, keyboard work, melodic and harmonic dictation. Includes a study of contemporary materials related to studies in comparative theory. *Mr. Page.*

103\*-104.\* FORM AND ANALYSIS. 2 cr. each. Prerequisite: Music 51-52 or consent of the instructor. 103 is prerequisite to 104. *Mr. Page.*

105\*-106.\* 18TH AND 19TH CENTURY COUNTERPOINT. 3 cr. each. Prerequisite: Music 51-52. The writing of the contrapuntal forms, including chorale prelude, invention, suite, partita, and fugue. *Mr. Abel and Staff.*

107-108. MODAL COUNTERPOINT. I, II: 2 cr. each (Offered in 1969-70) A study of Sixteenth Century counterpoint. *Mr. Abel, Mr. Constantinides.*

TABLE 20-Continued

- 110.\* CONDUCTING. II; 2 cr. A course in the elements of conducting and baton technique. *Mr. Jones.*
- 111\*-112.\* COMPOSITION. 2 cr. each. Composition in mixed forms. Advanced polyphonic writing in the composition of a double subject fugue. *Mr. Abel, Mr. Constantinides.*
- 113\*-114.\* COMPOSITION. 2 cr. each. Song writing. Intensive work in the larger forms; variation, rondo, and sonata allegro for various instrumental combinations. *Mr. Klaus.*
- 115\*-116.\* ORCHESTRATION. 2 cr. each. A study of the technical and tonal characteristics of orchestral instruments. Arranging for string, woodwind, and brass choirs and for full symphony orchestra. *Mr. Constantinides.*
118. CHORAL LITERATURE. II; 2 cr. A survey of choral literature with a view to selecting materials for a year's program for choral groups and choirs at junior and senior high school through adult levels. *Mr. Jones.*
- 119-120. THE CARE AND REPAIR OF BAND AND ORCHESTRAL INSTRUMENTS. 1 cr. each. Prerequisites: Music 11, 40 through 47, or equivalent. A course designed for students with teaching experience in instrumental music and a practical knowledge of the problems of instrumental upkeep. Two hours of laboratory. *Mr. Geideman.*
- 121-122. PIANO ACCOMPANYING. 2 cr. each. Admission by consent of the instructor. A study of the fundamentals of accompanying and basic repertoire for voice and instrument from all periods and representative idioms. *Mr. Walter and Mr. Sack.*
- 123-124. FOLK AND TRADITIONAL MUSIC. (Music history and literature.) 2 cr. each. Prerequisite: Courses 51-52 or consent of the instructor. An introduction to the unwritten music of pre-literate or semi-literate societies; study of the process of oral transmission and the use of transcription and analysis techniques peculiar to the study of traditional music. Survey of the problems of cultural research and field collecting. *Mr. Foss.*
127. ORGANIZATION AND ADMINISTRATION OF THE CHURCH MUSIC DEPARTMENTS. I; 2 cr. A survey of principles and practices of church music organization in America from a non-sectarian viewpoint, stressing the musical aspects and administrative problems common to choral programs. *Mr. West.*
128. PIPE ORGAN HISTORY AND DESIGN. ELECTRONIC ORGANS. II; 2 cr. A study of organs, organ installation problems, maintenance problems; and electronic organs. Open to any music major. *Mr. Collins.*
129. HYMNOLOGY AND LITURGICS. II; 3 cr. A comprehensive survey of the literary and musical significance of the hymn and a survey of the ceremonies of the divisions of the ecclesiastical year. *Mr. Page.*
- 138-139. PIANO METHODS AND MATERIALS. 3 cr. each. Prerequisites: Music 51-52, 71a-71b or the equivalent. Materials and techniques for the piano teacher. *Miss Gibbs.*
- 141\*-142.\* SURVEY IN MUSIC HISTORY. 2 cr. each. Emphasis is on music of the Baroque period and the twentieth century. A required course for music majors and open to others by permission of the teacher. *Mr. Crane.*
143. REHEARSAL TECHNIQUES AND REPERTOIRE OF CHURCH CHOIRS ORGANIZED ON THE MULTIPLE CHOIR SYSTEM. I; 3 cr. Rehearsal techniques of youth choirs through adult choirs, including a survey of materials, aims, and objectives. *Mr. Jones.*
- 145-146. CHURCH MUSIC. 2 cr. each. A survey from a nondenominational point of view of music in association with worship. *Mr. Page.*
- 149-150. PIANO LITERATURE. 2 cr. each. Survey of literature for the clavichord from the period preceding Bach, including standard and lesser-known works since the advent of the piano; a study of development of instruments and distinct instrumental style; modern tendencies in piano composition. *Mr. Guerry.*

TABLE 20-Continued

162. THE SCIENTIFIC BASES OF MUSIC. I; 2 cr. A study of musical acoustics, the anatomy and physiology of the vocal and hearing organs. Required of voice majors and open to others as an elective. *Mr. Patterson.*
- 164-165. SONG LITERATURE. 1 cr. each. A survey course in song literature. Two hours combined lecture and laboratory. *Mr. Walter, Mr. West.*
166. OPERA THEATER. I, II; 2 cr. A unit course (credit for one semester only available at the discretion of the instructor). A course in the techniques of the musical theater consisting of lectures, exercises, musical and dramatic study of operatic roles, and actual performance. Four hours of laboratory plus one hour of individual musical coaching. May be repeated for credit four times for graduate degree. Audition required for credit registration. *Mr. Fuchs.*
168. BAND ARRANGING. II; 2 cr. Prerequisite: Music 116. The study of band instrumentation with emphasis on both transcription from other media and original composition. *Mr. Edmunds.*
197. ADVANCED VOICE CLASS. I, II; 3 cr. A class dealing with the problems of group voice instruction at an advanced level. Prerequisite: Music 170a or consent of the instructor. *Staff.*
- 201-202. COMPARATIVE THEORIES OF MUSIC. 2 cr. each. An investigation of the important treatises dealing with theory and a study of procedures for the teaching of theory. *Mr. Abel.*
- 205-206. ADVANCED ORCHESTRAL CONDUCTING. 2 cr. each. *Mr. Fuchs.*
- 207-208. ORCHESTRAL ANALYSIS. 2 cr. each. (Offered in 1969-70) A detailed study of the evolution of orchestral music as it is apparent in the instrumental grouping, orchestration and forms of the music of all periods. *Mr. Klaus.*
- 209-210. SEMINAR IN MUSICAL COMPOSITION. 1-6 cr. each. Each may be repeated a total of six times. Six credits are required for a master's degree with a major in composition. *Mr. Klaus.*
- 211-212. AMERICAN MUSIC. 2 cr. each. (Offered in 1968-69.) A general study of the most important phases in the development of music in the United States — particularly in the Twentieth Century. *Mr. Klaus.*
- 215-216. TECHNIQUES IN ORGANIZATION, ADMINISTRATION, AND PREPARATION OF SCHOOL BANDS, ORCHESTRAS AND CHORUSES. 2 cr. each. *Mr. Jones.*
217. MUSIC IN THE BAROQUE ERA. I; 3 cr. (Offered first semester of 1969-70.) *Mr. Crane, Mr. Klaus.*
218. MUSIC IN THE CLASSICAL PERIOD. II; 3 cr. (Offered second semester of 1969-70.) *Mr. Crane, Mr. Klaus.*
219. MUSIC IN THE ROMANTIC PERIOD. I; 3 cr. (Offered first semester of 1968-69.) *Mr. Crane, Mr. Klaus.*
220. MUSIC IN THE MODERN ERA. II; 3 cr. (Offered second semester of 1968-69.) *Mr. Crane, Mr. Klaus.*
- 222-223. COMPARATIVE METHODS IN MUSIC EDUCATION. 2 cr. each. A consideration of techniques in teaching and supervising music with an opportunity for actual projects. Important texts and recent approaches are studied and evaluated in terms of a composite course of study. Course 222 deals with the elementary grades; 223 with the secondary. *Mr. Shambaugh.*
224. SUPERVISION IN MUSIC EDUCATION. 2 cr. The aims and functions of supervision in music education, problems of music consultants, a study of in-service procedures, the administration of music education programs. *Mr. Shambaugh.*
226. MUSIC IN THE ANCIENT THROUGH THE RENAISSANCE PERIODS. I; 3 cr. *Mr. Crane.*
- 227-228. TWENTIETH CENTURY MUSICAL PRACTICES. 3 cr. each. *Mr. Klaus.*
237. INTRODUCTION TO RESEARCH IN MUSIC. I, 3 cr. An introduction to research, bibliography, and source materials for each of the various areas of music. Required of all students working toward the doctorate in music and recommended for master's students who will write theses. *Staff.*

TABLE 20-Continued

241-242. SEMINAR IN MUSIC HISTORY. 2-6 cr. each. Each semester may be repeated three times for credit.

*Staff.*

245-246. SEMINAR IN MUSIC EDUCATION. 2-3 cr. each. May be repeated once for credit. *Mr. Shambaugh.*

247-248. ADVANCED CHORAL CONDUCTING. 2 cr. each. Previous study of conducting is required.

*Mr. Draper, Mr. Jones.*

251-252. ADVANCED BAND CONDUCTING. 2 cr. each. Previous study of conducting is required. *Mr. Jones.*

253. ADVANCED CHORAL ARRANGING. I; 2 cr. each. Prerequisite: Demonstration of satisfactory achievement in the theory placement examination or consent of the instructor.

*Mr. Page.*

254. ADVANCED ARRANGING FOR SMALL INSTRUMENTAL ENSEMBLES. I, 2 cr. Prerequisites: Music 115-116 or equivalent.

*Staff.*

256. ADVANCED ARRANGING FOR LARGE INSTRUMENTAL ENSEMBLES. II; 2 cr. Prerequisites: Music 115-116 or equivalent.

*Mr. Edmunds.*

257. INDIVIDUAL PROJECTS IN MUSIC. I, II; 1-3 cr. Prerequisite: Approval of the departmental faculty concerned and the Dean of the School of Music. May be repeated for credit.

*Staff.*

258-259. REPERTOIRE. 3 cr. each. Completion of applied music in the 230 series in the appropriate field or equivalent, and consent of the departmental faculty concerned. Each semester may be repeated three times. However, the amount of credit applicable to a degree rests with the student's advisory committee.

260-261. SEMINAR IN OPERA PRODUCTION. 2 cr. each. The practical aspects of opera production such as the division of artistic and administrative responsibilities, techniques of preparation, styles and methods of artistic visualization, organization of ensembles. Open to any advanced musician interested in producing opera.

*Mr. Fuchs.*

300. THESIS RESEARCH. I, II; 1-6 cr. Amount of credit to be stated at time of registration.

*Staff.*

400. DISSERTATION RESEARCH. I, II; 1-9 cr. Amount of credit to be stated at time of registration.

*Staff.*

\*Does not carry credit toward a graduate degree which is a sequel to an undergraduate program at LSU requiring the course.

### Applied Music Courses

Courses listed below consist primarily of private instruction. Credit for undergraduate applied music courses with suffix *a* or *b* is three semester hours per semester; credit for undergraduate courses with suffix *c*, *d*, *e*, or *f*, is one and one-half semester hours per semester. Credit for graduate courses with suffix *a* or *b* is five hours per semester. Credit for graduate courses with suffixes *c*, *d*, *e*, or *f*, is two and one-half semester hours per semester. All music majors taking courses with three or five semester hours of credit per semester will take two half-hour lessons or equivalent per week; persons taking courses with suffix *c*, *d*, *e*, or *f*, will take one half-hour lesson per week. Applied music students are assigned to teachers by the Dean of the School of Music.

TABLE 20-Continued

	JUNIOR	SENIOR	GRADUATE
Voice	(170)	(180)	230
Piano	(171)	(181)	231
	(179*)	(189*)	
Organ	(172)	(182)	232
Strings	(173**)	(183**)	233**
Woodwinds	(174**)	(184**)	234**
Brass	(175**)	(185**)	235**
Percussion	(176**)	(186**)	236**

\*179 and 189 are "Functional Piano" with emphasis on the piano in applications other than public performance.

\*\*Different instruments are grouped by choirs for economy in the numbering system. Specific instruments should be identified on class registration cards.

117. CHAMBER MUSIC. I, II; 1 cr. per semester or noncredit. Credit up to 2 hours maximum, acceptable towards master's degree requirements.

190. GLEE CLUB. I, II; 1 cr. per semester or noncredit. The suffix M designates men; W, women.

191. ORCHESTRA. I, II; 1 cr. per semester or noncredit.

192. BAND. I, II; 1 cr. per semester or noncredit.

193. A CAPPELLA CHOIR. I, II; 1 cr. per semester or noncredit.

194. UNIVERSITY CHORUS. I, II; 1 cr. per semester or noncredit.

MUSIC 190, 191, 192, 193, 194 credit is not applicable to satisfy graduate degree requirements but

graduate students are expected to participate in large ensembles.

195. SENIOR RECITAL. 6 cr. for instrument; 3 cr. for voice.

196. COACHING IN APPLIED MUSIC. I, II; 2 cr. Prerequisite: Music 195 and recommendations of the applied music faculty concerned.

295. MASTER'S RECITAL. 5 cr. for instrument; 3 cr. for voice. Prerequisite: Music 195 or equivalent.

296. ADVANCED COACHING IN APPLIED MUSIC. 2 cr. Prerequisite: Music 295 or equivalent. May be repeated once for credit. Staff.

Auditions for the above listed ensemble courses will be held at stated hours during registration week.



in-residence training at a hospital.<sup>101</sup>

#### Course Content (1964-1965)

At a meeting on July 13, 1964, it was determined by unity of opinion of the faculty of the School of Music that applied music courses carry graduate credit toward the master's degree as follows:

- A. Master of Music Education as an applied music major: 170, 180, 183, 184, 185, 186, 230, 231, 232, 233, 234, 235, 195 (except piano), and 295.
- B. Master of Music, applied major: 230, 231, 232, 233, 234, 235, 236, and 295. Composition majors who follow the LSU undergraduate composition curriculum after 1964-1965 will start in the 230-6 series; prior to that time, courses numbered from 180 up will apply.
- C. As an applied minor instrument in any curriculum: 170, 171, 172, 173, 174, 175, 176, 181, 182, 183, 184, 185, 186, 195, all of the 230-6 series, and 295.
- D. Master of Arts:  
Applied music is a minor field only, so see "C" above.
- E. Conducting is generally classified as applied music.<sup>102</sup>

A committee consisting of Dallas M. Draper, Chairman, L. Bruce Jones, and William F. Swor was appointed to bring recommendations concerning standards and work in conducting for graduate students to the next faculty meeting.

At the School of Music faculty meeting on September 12, 1964, the committee submitted a report on requirements in conducting which recommended the following:

- A. That all B.M. and B.M.E. candidates (except keyboard instrument majors) be required to complete Music 109-110.

- B. That all M.M. and M.M.E. candidates (except key-board instrument majors) be required to complete four hours of conducting at the 200 level or indicate equivalent proficiency.
- C. That all transfer music majors take a placement examination in conducting.<sup>103</sup>

No faculty action was taken on this report at the September meeting.

New courses added during the 1964-1965 academic year included:

- Music 20 -Recital Hour (A weekly student recital. Attendance at student recitals had been required for years, but the School of Music did not use class cards; therefore the request was to give the course a course number and to use class cards to provide a means of checking registration and attendance in all schools and colleges concerned.
- Music 227-228-20th Century Musical Practices
- Music 239-240-Seminar in Theory (doctoral students covered the various approaches to theoretical research including individual projects treating music of all periods in history)
- Music 241-242-Seminar in Research in Music History (independent research and discussions in a wide variety of areas in music history)
- Music 245-246-Seminar in Music Education (designed for music education majors in the doctoral program)
- Music 257-Individual Projects in Music (designed for doctoral students needing to do a project which will prepare them for future development)
- Music 258-259-Repertoire (could be repeated as many as three times each)
- Music 288-Doctoral Concertos or Opera Roles (this was for a major concerto performed publicly with orchestra or a major role requiring great musical and dramatic technique and maturity)
- Music 296-Advanced Coaching in Applied Music (one hour of private instruction per week in applied music. It is intended for students with technical or other problems which would make it inadvisable for them to take a Repertoire [Music 258-259] course)
- Music 297-298-Doctoral Recitals (these were the final recitals for students seeking the doctoral degree with an applied music major)
- Music 299-Independently Prepared Doctoral Recital (the doctoral student proposed a program to the faculty committee concerned, and if approved prepared the program independently of any assistance)
- Music 400-Dissertation (for doctoral candidates)<sup>104</sup>

As can be noted by the number of higher level courses being added, the faculty of the School of Music was laying the groundwork for an expansion of programs on the doctoral level.

#### Degree Programs Offered (1965-1966)

By the 1965-1966 academic year, a complete curricula study had been accomplished. The study resulted in refinements in many undergraduate curricula; the graduate programs were slightly altered in some instances. A Master of Music degree with a major in theory was in the process of being added; the Ph.D. program had eleven students enrolled.<sup>105</sup> Graduate students new to LSU were examined in the areas of applied music, piano, conducting (when appropriate), theory, history of music, and music education (if a major in that area) upon entrance. This procedure assisted in the planning of programs of study and hoped to reduce the incidence of failure in the oral examinations at the completion of the program.

Changes in the curriculum for the bachelor's degree with a Brass major and multiple Brass minor included the addition of Conducting (Music 110), 2 credits, which resulted in an increase in total minimum hours required from 132-136, to 134-138.<sup>106</sup> This change was needed in order for the School of Music to meet the requirements of NASM to teach more conducting and form and analysis. The same change, that of adding more conducting, was also noted in the curriculum for the Bachelor of Music String Major with Multiple String Minor. In this case, the minimum total number of hours required was changed from 134-138 to 136-140.<sup>107</sup>

The Bachelor of Music in Sacred Music and the Bachelor of Music

in Voice degrees were both altered by the addition of Form and Analysis (Music 104), however, the number of hours of electives for the Bachelor of Music in Voice was decreased from 7 hours to 5 hours. This change in curriculum was done in order to meet NASM requirements in form and analysis.

The Bachelor of Music with a major in Composition was altered in the following way: Introduction to Composition (Music 5-6) was deleted and two non-music electives replaced the course; Elementary Composition (Music 25-26) was increased in number of credits earned from two to three, and the number of electives required was decreased from four to two; and finally the twelve electives required the senior year of the program was divided into two hours of electives plus ten hours of foreign language.<sup>108</sup> The reason for this change was that the faculty of the School of Music felt that freshmen did not have sufficient background to work in composition only one time per week, and the faculty also wished to require the study of a foreign language because of the importance of dealing with musicians and music from other countries.

The final change in curriculum for the 1965-1966 academic year was in the Bachelor of Music, Woodwind Major with Multiple Woodwind Minor curriculum. In the former program, the number of credits earned the freshman year was 33-35, but because of the desire of the faculty to have an incoming freshman begin a minor instrument during his freshman year, the number of credits earned was increased to 34-37. In addition, the faculty voted to add Conducting (Music 110) to the requirements of the degree, thus increasing the final total of

hours required from 133-137 in 1964-1965, to 136-140 in 1965-1966.<sup>109</sup>

#### Course Content (1965-1966)

New courses added during the 1965-1966 academic year included:

- Music 41-Oboe Class (beginning instruction in oboe, formerly paired with bassoon; required of music education majors)
- Music 43-Bassoon Class (beginning instruction in bassoon, formerly paired with oboe; required of music education majors)
- Music 123-124-Folk and Traditional Music (introduction to unwritten music of pre-literate and semi-literate societies)
- Music 140-The Marching Band (a study of the techniques employed in training the marching band, including scoring the music)<sup>110</sup>

The following courses were dropped:

- Music 5-6-Introduction to Composition (changed Music 25-26 from 2 to 3 credits to take care of this loss; freshmen need more theory in order to work in composition)
- Music 62A-Oboe and Bassoon Class (separated oboe and bassoon to give more emphasis to each instrument)
- Music 135-136-Music for Children of Elementary School Age (the parallel course in Education was changed to Education 71-72 in order that any student in the lower division could elect it)
- Music 241-242-Seminar in Music History
- Music 256-Advanced Arranging for Large Instrumental Ensembles (the material would be taught in Music 168)
- Music 258-259-Repertoire<sup>111</sup>

Changes to existing courses included the following:

- Music 25-26-Elementary Composition (number of hours increased from two to three in order to offset the deletion of Introduction to Composition from the curriculum [Music 5-6])
- Music 49-German Diction (changed to second semester)
- Music 61A-Flute Class (number changed to 40 to make it available to freshmen)
- Music 62B-Clarinet and Saxophone Class (changed to 42 to make the course available to freshmen)
- Music 63A-Cornet, Trumpet, Alto Horn, and Baritone Class (changed to 44 to make the course available to freshmen)

- Music 63B-French Horn Class (changed to 46 to make the course available to freshmen)
- Music 65-Percussion Class (changed to 47 to make available to freshmen)
- Music 162-The Scientific Bases of Music (changed to first semester to balance the teaching load and to permit persons needing the course to graduate the first semester)<sup>112</sup>

#### Degree Programs Offered (1966-1967)

A sign of the progress of the LSU School of Music in the area of curricula, was the awarding of the first Doctor of Philosophy degree in Music History and Literature in August of 1967.<sup>113</sup>

The School of Music requested in 1966 that it be allowed to give the Master of Music degree in Music Theory, an area in which heretofore it had given the Master of Arts degree. The essential point of the request was that in music theory the Master of Music rather than the Master of Arts was the degree with higher standing within the professional music community, because greater skill in applied music is expected of a major in music theory than of one in music history where the M.A. is the usual Master's degree.

The Graduate Council approved the request with the understanding that the Master of Arts with a major in music theory no longer would be offered. The following is an excerpt from the Council minutes of the meeting of June 17, 1966, giving the pertinent portion:

Discussion centered around the point of the difference between the Master of Arts degree with a major in Theory and the proposed Master of Music degree with a major in Theory. It was explained that in practice, graduate students do not major in theory for the Master Arts degree, but they would be far more likely to do so in the Master of Music program. After brief additional discussion, it was moved and seconded to approve the request for a Theory Major in the Master

of Music program with the understanding that the School of Music will eliminate the Theory Major from the Master of Arts Program.  
Carried.<sup>114</sup>

The curriculum for the new degree of Master of Music with a major in Theory can be found in table 21 .

Major revisions of existing programs included a second semester of form and analysis added to the Bachelor of Music curricula with majors in Voice, Sacred Music, and Brass, and the requirement of a foreign language in the curriculum leading to the Bachelor of Music degree with a major in Composition.<sup>115</sup>

At the November 11, 1966, meeting of the faculty of the School of Music, Dr. Timm appointed a committee comprised of Peter Paul Fuchs (Chairman), Earl W. Redding, and Dr. Claude L. Shaver, Professor of Speech, to prepare a curriculum in Musical Theater. Chris B. Nance and Paul Timan were invited to participate after the committee was organized.<sup>116</sup> The committee submitted a draft of the curriculum in musical theater at the December 17, 1966, meeting of the School of Music faculty, and the committee was requested to continue to study the matter.<sup>117</sup>

#### Course Content (1966-1967)

Partially as a result of a self-study conducted by the School of Music in 1965, courses in voice literature, wind instrument literature, string literature, keyboard literature, orchestral literature, and band literature were available now at the graduate level through repertoire courses or individual projects. In addition, the committee to study the sequence of voice classes, comprised of Loren D. Davidson,

TABLE 21

**1966 CURRICULUM FOR THE BACHELOR OF MUSIC DEGREE  
WITH A MAJOR IN THEORY**

*Basic Prerequisites:* Facility at the keyboard as approved by an LSU faculty committee. Undergraduate work in harmony, sight-singing, i.e., board harmony, dictation, orchestration and applied counterpoint of sufficient quality and scope as demonstrated by examination. Four years of undergraduate applied music study.

*Major Subject.*—Work in theory and composition beyond undergraduate levels; also courses in the pedagogy of theory and acoustics; credit, approximately 20 hours, including thesis.

*Minor Subjects.*—(a) Music history and literature: credit, minimum 5 hours. (b) Applied music; credit, minimum 5 hours.

MUSC 100. Theory Survey, I, II; 2 cr. Admission by placement examination only. A survey of the written and aural aspects of theory. Four hours of laboratory per week. This course does not carry credit toward a graduate degree in music. Staff.

101-102. Advanced Theory. 3 cr. each. Prerequisite: Music 51-52. An advanced course in harmony, sight-singing, keyboard work, melodic and harmonic dictation. Includes a study of contemporary materials related to studies in comparative theory. Mr. Page.

103-104. Form and Analysis. 2 cr. each. Prerequisite: Music 51-52 or consent of the instructor. 103 is prerequisite to 104. Mr. Page.

105-106. 18th and 19th Century

Counterpoint. 3 cr. each. Prerequisite: Music 51-52. The writing of the contrapuntal forms, including chorale prelude, invention, suite, partita and fugue. Mr. Abel.

107-108. Modal Counterpoint I, II. 2 cr. each. (Offered in odd-numbered years.) A study of Sixteenth Century counterpoint. Mr. Abel.

111-112. Composition. 2 cr. each. Mr. Abel, Mr. Klaus.

113-114. Composition. 2 cr. each. Prerequisites: Music 105-106 or consent of the instructor. Mr. Klaus.

115-116. Orchestration. 2 cr. each. Staff.

118. Choral Literature. II; 2 cr. Mr. Jones.

119-120. The Care and Repair of



TABLE 21-Continued

Band and Orchestra Instruments. 1 cr. each. Prerequisite: Music 11, 61-62, 63-64, 65 or equivalent. A course designed for students with teaching experience in instrumental music and a practical knowledge of the problems of instrumental upkeep. Two hours of laboratory. Mr. Geideman.	164-165. Song Literature. 1 cr. each. Mr. West.
121-122. Piano Accompanying. 2 cr. each. Admission by consent of the instructor. A study of the fundamentals of accompanying and basic repertoire for voice and instrument from all periods and representative idioms. Mr. Walter.	166. Opera Workshop. I, II; 2 cr. A unit course (credit for one semester only available at the discretion of the instructor). A course in the techniques of the musical theater consisting of lectures, exercises, musical and dramatic study of operatic roles, and actual performance. Four hours of laboratory plus one hour of individual musical coaching. May be repeated for credit four times for graduate degree. Audition required for credit registration. Mr. Fuchs.
127. Organization and Administration of the Church Music Departments. I; 2 cr. Mr. West.	168. Band Arranging. II; 2 cr. Prerequisite: Music 116. The study of band instrumentation with emphasis on both transcription from other media and original composition. Mr. Swor.
128. Pipe Organ History and Design. Electronic Organs. II; 2 cr. Mr. Collins.	201-202. Comparative Theories of Music. 2 cr. each. (Offered in even-numbered years.) An investigation of the important treatises dealing with theory and a study of procedures for the teaching of theory. Mr. Abel.
129. Hymnology and Liturgics. II; 3 cr. Mr. Page.	205-206. Advanced Orchestral Conducting. 2 cr. each. Mr. Fuchs.
135-136. Music for Children of Elementary School Age. 3 cr. each. Course 135 is prerequisite to 136. Mr. Hermann.	207-208. Orchestral Analysis. 2 cr. each. (Offered in odd-numbered years.) A detailed study of the evolution of orchestral music as it is apparent in the instrumental grouping, orchestration and forms of the music of all periods. Mr. Klaus.
138-139. Piano Methods and Materials. 3 cr. each. Prerequisites: Music 51-52, 71a-71b or the equivalent. Miss Gibbs.	209-210. Seminar in Musical Composition. 1-6 cr. each. Each may be repeated a total of six times. Six credits are required for a master's degree with a major in composition. Mr. Klaus.
141-142. Survey in Music History. 2 cr. each. Mr. Crane.	211-212. American Music. 2 cr. each. (Offered in even-numbered years.) A general study of the most
143. Rehearsal Techniques and Repertoire of Church Choirs Organized on the Multiple Choir System. I; 3 cr. Mr. Jones.	
145-146. Church Music. 2 cr. each. Mr. Page.	
149-150. Piano Literature. 2 cr. each. Mr. Guerry.	
162. The Scientific Bases of Music. 1, 2 cr. Mr. Patterson.	

TABLE 21-Continued

important places in the development of music in the United States—particularly in the 20th Century. Mr. Klaus.	227-228. Twentieth Century: Methods and Practices. 3 cr. each. Mr. Klaus.
215-216. Techniques in Organization, Administration, and Preparation of School Bands, Orchestras and Choruses. 2 cr. each. Mr. Jones.	237. Introduction to Research in Music. I; 3 cr. An introduction to research, bibliography, and source materials for each of the various areas of music. Required of all students working toward the doctorate in music and recommended for masters students who will write theses.
217. Music in the Baroque Era. I, 3 cr. (Offered first semester of odd-numbered years.) Mr. Crane, Mr. Klaus.	241-242. Seminar in Music History. 2-6 cr. each. Each semester may be repeated three times for credit. Mr. Crane.
218. Music in the Classical Period. II; 3 cr. (Offered second semester of odd-numbered years.) Mr. Crane, Mr. Klaus.	245-246. Seminar in Music Education. 2-3 cr. each. Mr. Hermann.
219. Music in the Romantic Period. I; 3 cr. (Offered first semester of even-numbered years.) Mr. Crane, Mr. Klaus.	247-248. Advanced Choral Conducting. 2 cr. each. Previous study of conducting is required. Mr. Draper, Mr. Jones.
220. Music in the Modern Era. II; 3 cr. (Offered second semester of even-numbered years.) Mr. Crane, Mr. Klaus.	251-252. Advanced Band Conducting. 2 cr. each. Previous study of conducting is required. Mr. Jones.
222-223. Comparative Methods in Music Education. 2 cr. each. A consideration of techniques in teaching and supervising music with an opportunity for actual projects. Important texts and recent approaches are studied and evaluated in terms of a composite course of study. Course 222 deals with the elementary grades; 223 with the secondary. Mr. Hermann.	253. Advanced Choral Arranging I. 2 cr. Prerequisite: Demonstration of satisfactory achievement in the theory placement examination or consent of the instructor. Two hours of lecture and one hour of laboratory. 15 Page.
224. Supervision in Music Education. 2 cr. The aims and functions of supervision in music education, problems of music consultants, a study of in-service procedures, the administration of music education programs. Mr. Hermann.	254. Advanced Arranging for Small Instrumental Ensembles. I; 2 cr. Prerequisites: Music 115-116 or equivalent. Two hours of lecture and one hour of laboratory.
226. Music in the Ancient Through the Renaissance Periods. I; 3 cr. Mr. Crane.	256. Advanced Arranging for Large Instrumental Ensembles. II; 2 cr. Prerequisites: Music 115-116 or equivalent. Two hours of lecture and one hour of laboratory. Mr. Stone.
	257. Individual Projects in Music. I, II; 1-3 cr. Prerequisite: Approval of the departmental faculty concerned. Staff.
	258-259. Repertoire. 3 cr. each.

TABLE 21-Continued

Completion of applied music in the 230 series in the appropriate field or equivalent, and consent of the departmental faculty concerned. Each semester may be repeated three times. However, the amount of credit applicable to a degree rests with the student's advisory committee.	trative responsibilities, techniques of preparation, styles and methods of artistic visualization, organization of ensembles. Open to any advanced musician interested in producing opera. Mr. Fuchs.
260-261. Seminar in Opera Production. 2 cr. each. The practical aspects of opera production such as the division of artistic and adminis-	300. Thesis Research. I, II; 1-6 cr. Amount of credit to be stated at time of registration. Staff.
	400. Dissertation Research. I, II; 1-9 cr. Amount of credit to be stated at time of registration. Staff.

#### APPLIED MUSIC COURSES

Courses listed below consist primarily of private instruction. Credit for undergraduate applied music courses with suffix a or b is three semester hours per semester; credit for undergraduate courses with suffix c, d, e, or f, is one and one-half semester hours per semester. Credit for graduate courses with suffix a or b is five semester hours per semester. Credit for graduate courses with suffixes c, d, e, or f, is two and one-half semester hours per semester. All music majors taking courses with three or five semester hours of credit per semester will take two half-hour lessons or equivalent per week; persons taking courses with suffix c, d, e, or f, will take one half-hour lesson per week. Applied music students are assigned to teachers by the Director of the School of Music.

	JR.	SR.	GRAD.
Voice	(170)	(180)	230
Piano	(171)	(181)	231
Organ	(172)	(182)	232
Strings	(173*)	(183*)	233*

TABLE 21-Continued

Woodwind	(174*)	(184*)	234*
Brass	(175*)	(185*)	235*
Percussion	(176*)	(186*)	236*
117. Chamber Music. I, II; 1 cr. per semester or noncredit. Credit up to 2 hours maximum, acceptable towards masters degree requirements.			
191. Orchestra. I, II; 1 cr. per semester or noncredit.			
192. Band. I, II; 1 cr. per semester or noncredit.			
193. A Cappella Choir. I, II, 1 cr. per semester or noncredit.			
194. University Chorus. I, II; 1 cr. per semester or noncredit.			
Music: 191, 192, 193, 194 credit is not applicable to satisfy graduate degree requirements but graduate students are expected to participate in large ensembles.			
(195) Senior Recital. 6 cr. for instrument; 3 cr. for voice.			
(196) Coaching in Applied Music. I, II; 2 cr. Prerequisite: Music 195 and recommendations of the applied music faculty concerned.			
295. Graduate Recital. 5 cr. for instrument; 3 cr. for voice. Prerequisite: Music 195 or equivalent.			
296. Advanced Coaching in Applied Music. 2 cr. Prerequisite: Music 295 or equivalent. May be repeated once for credit. Staff.			
Auditions for the above listed ensemble courses will be held at stated hours during registration week.			
*Different instruments are grouped by choirs for economy in the numbering system. Specific instruments should be identified on class registration cards.			

Chairman, and members of the voice faculty, and the committee to study the restructuring of some of the theory classes, with Paul Louis Abel, Chairman, and members of the theory faculty, made recommendations which resulted in the addition of a new course and changes in other existing courses.

As reported by Mr. Davidson at the December 17, 1966, meeting of the faculty, the voice committee recommended that Voice Class (Music 15-16) be offered for two hours of credit instead of three hours each semester, for non-music majors, non-voice majors, and music education students who did not meet the requirements for Music 30a. Music 15-16 no longer carried major credit for a music degree.<sup>118</sup> The following sequence for vocal music education majors was presented:

<u>Freshman Year:</u>	Music 30a and 30b	3 hours each
<u>Sophomore Year:</u>	Music 70a and 70b	3 hours each
<u>Junior Year:</u>	Music 170c and 170d	1 ½ hours each
<u>Senior Year:</u>	Music 170e	1 ½ hours
	Music 197 (Advanced Voice Class)	3 hours <sup>119</sup>

A proposal for restructuring freshman theory classes was presented at the January 13, 1967, meeting of the faculty. The proposal called for a separation of "academic" and "physical" skills, and recommended that Theory (Music 1) be divided into a lecture group, meeting three times each week (for three hours credit), and a smaller laboratory group, meeting one to three times each week (for one hour credit).<sup>120</sup> The number of laboratory meetings would be assigned dependent on the individual student's ability in ear training and sight singing. Mr. Abel added that the greatest advantage was "in giving

separate grades for written work and aural skills."<sup>121</sup> The same arrangement was approved for Music 2, so that as a result, Music 1 actually consisted of Music 1 (3 hours credit) plus Music 1a (1 hour credit), and Music 2 consisted of Music 2 (3 hours credit) and Music 2a (1 hour credit).

#### Degree Programs Offered (1967-1968)

At a meeting of the LSU Academic Deans and Directors on October 3, 1967, Dr. Bernard F. Sliger, Dean of Academic Affairs, reminded the Council that the LSU Faculty Council had approved the Policy Committee's proposal that History 55-56 no longer be a requirement for graduation, and that the decision be left to the individual colleges as to what to offer.<sup>122</sup> As a result of this decision, the following curricula were altered by dropping the History 55-56 requirement from the programs and adding six hours of non-music electives:

Curriculum in Composition Major  
 Curriculum in Voice Major  
 Curriculum in Sacred Music Major  
 Curriculum in Instrumental Major (Including Piano,  
     Organ, and Harpsichord)  
 Curriculum in Woodwind Major and Multiple Woodwind  
     Minor  
 Curriculum in Brass Major and Multiple Brass Minor  
 Curriculum in String Major and Multiple String Minor.<sup>123</sup>

The faculty of the School of Music felt that "freedom of choice is beneficial to better training of the students."<sup>124</sup>

On May 14, 1968, the School of Music was granted a code to indicate the curriculum for students who were undecided in curriculum. Also of interest in the area of curriculum was the adoption of a four-point grading system for the entire University by the LSU Board of Supervisors at its meeting on August 5, 1967.<sup>125</sup> This resolution

became effective with the 1967 academic year.

#### Course Content (1967-1968)

A new course, Folk and Traditional Music (Music 123-124), was added in the Fall semester of 1967; the course was an introduction to the unwritten music of pre-literate or semi-literate societies, and the study of the process of oral transmission and the use of transcription and analysis techniques peculiar to the study of traditional music.<sup>126</sup> The course was open to upperclassmen and graduate students.

Changes in existing courses included modifications in the description of Composition (Music 111-112) and Composition (Music 113-114), to more closely describe the actual content of the course work.<sup>127</sup>

In a memorandum dated June 26, 1968, Dr. Timm reminded the faculty that Music 258 and 259 were repertoire classes and that the courses represented efforts to accumulate as great a knowledge as possible about the repertoire for a certain voice or instrument in the given length of time. He advised the faculty to impress upon their students that these courses were not to be taken lightly since they were fundamental requirements when the Doctor of Musical Arts degree was realized.<sup>128</sup>

NASM recommended that the term "musical performance" was more descriptive of the work formerly listed as "applied music," and that member institutions should use the newer term.<sup>129</sup>

Also in the area of instruction, the School of Music employed Marilyn L. Barrios, harpist with the New Orleans Symphony Orchestra, to teach private lessons in harp in order to expand the orchestral

instruction available at the LSU School of Music. Dr. Timm, in his request, stated, "This represents a step forward for us, because we should offer harp."<sup>130</sup>

#### Degree Programs Offered (1968-1969)

At the November 9, 1968, meeting of the faculty of the School of Music, faculty members approved the motion that graduate credit be applicable to degree programs for Glee Club (Music 190), Orchestra (Music 191), Band (Music 192), Choir (Music 193), and Chorus (Music 194).<sup>131</sup> The faculty felt that these courses served as laboratories for learning rehearsal techniques and for gaining first-hand experience with some of the masterpieces of music. Since the repertoire in these organizations changed each year, repetition of a course introduced new material to the student.

At the same faculty meeting, Dr. Timm appointed Paul R. Knowles to join Earl W. Redding, Chairman, and the members of the committee studying the details of a Bachelor of Music curriculum in Musical Theater.<sup>132</sup>

A degree plan for the Doctor of Musical Arts degree was submitted for approval to the LSU Graduate School in the spring of 1969, after a consultative report was requested and prepared by the School of Music in cooperation with the Graduate Commission of NASM. The object in the major area was to develop an artist-performer with a very advanced understanding of his instrument, the repertoire for his instrument and performance styles and pedagogical principles. It was also expected that through a limited but penetrating research into some



facet of performance, the student would contribute to the advancement of the field of performance.<sup>133</sup>

The LSU Faculty Council, at its October 10, 1968, meeting, voted to recommend "that ROTC be eliminated as a degree requirement at Louisiana State University, Baton Rouge, beginning with the 1969-1970 school year, but that a four-year program be continued on a voluntary basis."<sup>134</sup> At a meeting of the School of Music faculty on July 11, 1968, members voted to discontinue compulsory ROTC and to continue these military courses on a voluntary basis.<sup>135</sup>

The LSU Faculty Council Committee on Courses and Curricula also requested comments from each college on the plausibility of dropping the University-wide requirement of a course in Books and Libraries. In a memorandum dated February 17, 1969, Dr. Timm expressed the opinion of the faculty of the School of Music that this course be retained.<sup>136</sup> Both locally and nationally, a tendency was developing to loosen up curricula, thereby giving students more freedom of choice in course selection. The removal of the History 55-56 requirement and the proposed removal of the ROTC requirements were examples on the LSU campus of the trend away from rigid scheduling.

As stated by a University-wide directive of August, 1968, all senior colleges and schools were required to have students who did not earn certain minimum grades in English 1C or English 1H pass an English proficiency examination.<sup>137</sup> This examination would normally be taken in the junior year, and those failing the examination would be required to attend the English laboratory operated by the English department.

### Course Content (1968-1969)

There were no new courses included for the 1968-1969 academic year, however, a number of courses underwent alterations in some way. In 1967, the faculty of the School of Music had divided first-year theory (Music 1-2) into the part-writing (Music 1-2) and laboratory aural aspects (Music 1A-2A) with success. This permitted students who were weak in one area to be held back in that area without jeopardizing their work in the other area. The faculty now wanted to continue this procedure on the second year level, thus Theory (Music 51-52) became Theory (Music 51-52) and Theory Laboratory (Music 51A-52B).<sup>138</sup>

In addition, course titles were altered for the following:

Advanced Arranging for Small Instrumental Ensembles (Music 254) became Advanced Orchestration for Small Instrumental Ensembles.

Advanced Arranging for Large Instrumental Ensembles (Music 256) became Advanced Orchestration for Large Instrumental Ensembles.<sup>139</sup>

The School of Music faculty felt that the term "orchestration" was more descriptive of the course than "arranging."

Changes in course descriptions were approved for the following courses:

Composition (Music 111-112) became Composition in various forms.

Composition (Music 113-114) became Composition with emphasis on twentieth-century techniques and larger musical forms.<sup>140</sup>

### Degree Programs Offered (1969-1970)

The following degrees were currently offered by the LSU School of Music according to the accreditation re-examination report submitted by Earl V. Moore and Himie Voxman, examiners for NASM, after

their visit to the campus on March 21-22, 1969:

Bachelor of Music in  
     Applied Music (Instrumental and Vocal)  
     Composition  
     Sacred Music  
 Bachelor of Arts in  
     Applied Music  
     History and Literature  
     Theory  
 Bachelor of Music Education  
 Master of Music in  
     Applied Music (Instrumental and Vocal)  
     Composition  
     Theory  
 Master of Arts in Music  
     with concentration in music history and  
     literature or scientific or philosophical areas  
     of music  
 Master of Music Education  
 Doctor of Philosophy in  
     Music History and Literature  
     Music Education<sup>141</sup>

In addition to their re-examination of the School of Music, the NASM examiners were asked to evaluate proposals for the Doctor of Musical Arts degrees in Performance and Composition. The LSU School of Music believed it had an obligation to provide such a degree for its own graduates and those of area colleges and universities, as at the present time no other school in the state was servicing such applicants. The examiners commended Dr. Timm for the excellent self-survey report submitted, and recommended that "Louisiana State University be continued in good standing and that the proposals for the Doctor of Musical Arts degrees in Performance and in Composition be given tentative approval."<sup>142</sup> The LSU Graduate Council approved the Doctor of Musical Arts degree as presented by the School of Music at a meeting on April 9, 1970.<sup>143</sup> The curriculum for this new degree offering is presented in table 22.

TABLE 22

1970 CURRICULUM FOR THE DOCTOR OF  
MUSICAL ARTS DEGREE

This is a professional degree in music. The course work, residence requirements, and examination sequences are similar to those for the Ph.D. degree. Differences lie in the dissertation requirements and the fact that there are usually no minor subjects outside music and tool proficiencies (languages, statistics, etc.). Students seeking admission to the D.M.A. program must present an audition recital at LSU (or send a tape if conditions prevent an audition) if the major is to be performance, or present scores representative of their achievements as a composer if the major is to be composition. This must be done prior to their being considered for matriculation to give the prospective student an evaluation of his prognosis for success. Minimum requirements are 78 acceptable semester hours of graduate credit beyond the bachelor's degree or 48 acceptable semester hours of graduate credit beyond a 30-semester-hour master's degree. Recitals and a monograph are included in the total.

**101\*-102\* Advanced Theory (3,3)**  
*Prereq: Music 51-52.* An advanced course in harmony, styles, keyboard work, and original composition through three-part song forms. *Abel, Page, Riley*

**103\*-104\* Form and Analysis (2,2)**  
*Prereq: Music 51-52. 103 is a prerequisite for 104.* A survey showing the evolution of forms and textures of representative works from various periods of musical history. *Page, Riley*

**105\*-106\* 18th and 19th Century Counterpoint (3,3)** *Prereq: Music 51-52.* The writing of the contrapuntal forms, including choral prelude, invention, suite, partita, and fugue. *Abel*

**107-108 Modal Counterpoint (3,3)** *Offered in 1973-74 and alternate years.* A study of 16th century counterpoint. *Abel, Constantinides*

**110\* Conducting (2)** A course in the elements of conducting and baton technique. *Jones*

**111\*-112\* Composition (2,2)** Composition in various forms. *Abel, Constantinides*

**113\*-114\* Composition (2,2)** A continuation of Music 111-112, with emphasis on 20th century techniques and the larger musical forms. *Klaus*

**115\*-116\* Orchestration (2,2)** A study of the technical and tonal characteristics of orchestral instruments. Arranging for string, woodwind, and brass choirs and for full symphony orchestra. *Abel, Constantinides*

**118 Choral Literature (2)** A survey of choral literature with a view to selecting materials for a one-year program for choral groups. *Jones*

**119-120 The Care and Repair of Band and Orchestral Instruments (1,1)** *Prereq: Music 11 and 40 through 47 or equivalent. 2 hrs. lab.* A course designed for students with experience in instrumental music and a practical knowledge of the problems in instrumental upkeep. *Geideman*

**121-122 Piano Accompanying (2,2)** *Prereq: consent of instructor.* A study of the fundamentals of accompanying and basic repertoire for various media. *Walter*

**123 Folk and Traditional Music—Music History and Literature (2)** A survey of the background and history of our folk and traditional music, with emphasis on Anglo-American folksong. *Foss*

TABLE 22—Continued

- 124 Folk and Traditional Music—Music History and Literature (2)** *Prereq: Music 123 or consent of instructor.* An extension of the study of the unwritten music of folk culture, with emphasis on the Afro-American styles. *Foss*
- 127 Organization and Administration of the Church Music Departments (2)** A survey of principles and practices of church music organization in America from a non-sectarian viewpoint, stressing the musical aspects and administrative problems common to choral programs. *West*
- 129 Hymnology and Liturgics—Music History and Literature (3)** A comprehensive survey of the literary and musical significance of the hymn and a survey of the ceremonies of the divisions of the ecclesiastical year. *Page*
- 138-139 Piano Methods and Materials (3,3)** *Prereq: Music 31-32, 71A-71B, or the equivalent.* Materials and techniques for the piano teacher. *Sher*
- 141\*-142\* Survey in Music History (2,2)** *Prereq: consent of instructor.* Emphasis is on the music of the Baroque period and the 20th century. *McKenzie*
- 143 Rehearsal Techniques and Repertoire of Church Choirs Organized on the Multiple-Choir System (3)** Rehearsal techniques of youth choirs through adult choirs, including a survey of materials, aims, and objectives. *Jones*
- 145-146 Church Music—Music History and Literature (2,2)** A survey from a non-denominational point of view of music in association with worship. *Page*
- 149-150 Piano Literature (2,2)** Survey of literature for the clavier from the period preceding Bach, including standard and lesser-known works since the advent of the piano; a study of development of instruments and instrumental style; modern tendencies in piano composition. *Guerry*
- 151-152 Organ Literature, History, and Design (3,3)** *Music 151 is a prerequisite for 152.* Evolution and development of the organ and its literature. Special attention is given to the development of keyboard (organ) forms, techniques, and idiomatic styles; organ mechanism and action; tonal structure; and design problems. *Heschke*
- 153-154 Keyboard Practicum (2,2)** *Prereq: consent of instructor.* Emphasis is on developing competency in church-service playing through the study of figured bass, reading from score, transposition, modulation, and improvisation in small forms. *Heschke*
- 162 The Scientific Bases of Music (2)** *Required of voice majors; open to others as elective.* A study of musical acoustics, the anatomy and physiology of the vocal and hearing organs. *Patterson*
- 164-165 Song Literature (1,1) 2 hrs.** combined lecture and lab. A survey course in song literature. *Walter*
- 166 Opera Theater (2)** *Admission by audition. 4 hrs. lab.; 1 hr. individual musical coaching.* May be taken 4 times for credit. Because the first production scheduled in the second semester is cast and rehearsals are begun during the last part of the first semester, students must schedule this course both semesters unless permission to schedule one semester only is granted by instructor. Except in special cases, first-semester grades will be "I" until the first second-semester opera has been produced. A course in the techniques of the musical theater, including actual performance. *Fuchs, Cline*
- 168 Band Arranging (2)** *Prereq: Music 116 or equivalent.* The study of band instrumentation including both transcription from other media and original composition. *Edmunds*
- 179A\*-179B\* Functional Piano (3,3)** *Prereq: Music 79B or faculty committee approval. 2 half-hour lessons; 8 hrs. practice.* Individual instruction in piano for students not majoring in piano but requiring practical keyboard facility.
- 189A\*-189B\* Functional Piano (3,3)** *Prereq: Music 179B or faculty committee approval. 2 half-hour lessons; 8 hrs. practice.* Individual instruction in piano for students not majoring in piano but requiring practical keyboard facility.
- 197 Advanced Voice Class (3)** *Prereq: Music 170A or consent of instructor.* A comprehensive study of the processes and principles of voice production. Acoustical, physiological, and psychological problems of singing and vocal pedagogy are approached through scientific methods and procedures. Special attention is given the youthful voice. *Astraquillo*
- 198-199 History of Musical Style (3,3)** *Prereq: Music 21-22; 141-142 or consent of instructor.* A concentrated study of the entire range of music history in the western world, as seen in the perspective of changing musical style. Emphasis is placed on the specific characteristics of the various styles as determined from major compositions and treatises of each period. *McKenzie*

TABLE 22-Continued

- 201-202 Comparative Theories of Music (2,2)** An investigation of the important treatises dealing with theory and a study of procedures for the teaching of theory. *Abel*
- 205-206 Advanced Orchestral Conducting (2,2)** *Fuchs*
- 207 Orchestral Analysis (3)** A study of the evolution of orchestral music as it is apparent in the instrumental grouping, orchestration, and forms of music of all periods. *Klaus*
- 208 Advanced Orchestration (3)** *Prereq: Music 115-116 or consent of instructor.* *Klaus*
- 209-210 Seminar in Musical Composition (1-6,1-6)** 6 sem. hrs. of credit are required for the M.M. degree with a major in composition. *Klaus*
- 211 American Music (3)** A general study of the most important phases in the development of music in the U.S. *McKenzie, Klaus*
- 215-216 Techniques in Organization, Administration, and Preparation of School Bands, Orchestras, and Chorus (2,2)** *Jones*
- 217 Music in the Baroque Era (3)** *Offered in odd-numbered years.* *McKenzie*
- 218 Music in the Classical Era (3)** *Offered in odd-numbered years.* *McKenzie*
- 219 Music in the Romantic Era (3)** *Offered in even-numbered years.* *Klaus*
- 220 Music in the Modern Era (3)** *Offered in even-numbered years.* *McKenzie*
- 221 Music in Contemporary Society (2)** Examination of some of the main historical and current aesthetic theories leading to a better understanding of the creative activity of the artist, the work of art, and its reception by the public, with emphasis on significance for music and musicians. *Jones*
- 222-223 Comparative Methods in Music Education (2,2)** A consideration of techniques in teaching music with an opportunity for functional projects. Important approaches and texts are evaluated with an emphasis on curriculum construction. 222 deals with elementary grades; 223 with secondary. *Shambaugh*
- 224 Supervision of Music Education (2)** The aims and functions of supervision in music education, problems of music consultants, a study of in-service procedures, the administration of music education programs. *Shambaugh*
- 225 Ancient and Medieval Music (2)** The history of music from the ancient Greeks and Hebrews through the 14th century. *McKenzie*
- 226 Music of the Renaissance (2)** Music of the 15th and 16th centuries. *McKenzie*
- 227-228 20th Century Musical Practices (3,3)** *Klaus*
- 237 Introduction to Research in Music (3)** *Required of all students working toward a doctorate in music and recommended for master's students who will write theses.* An introduction to research, bibliography, and source materials for each of the various areas of music.
- 241-242 Seminar in Music History (2-6,2-6)** *Each course may be repeated 3 times for credit.*
- 245-246 Seminar in Music Education (3,3)** *Shambaugh*
- 247-248 Advanced Choral Conducting (2,2)** *Prereq: previous study of conducting.* *Draper, Jones, Klimash*
- 251-252 Advanced Band Conducting (2,2)** *Prereq: previous study of conducting.* *Jones*
- 256 Seminar in Scoring for Various Media (2)** *Prereq: Music 101, 103, 115-116 or consent of instructor.* May be repeated for credit with consent of student's advisor. *Edmunds and staff*
- 257 Individual Projects in Music (1-3)** *Prereq: consent of departmental faculty concerned.*
- 258-259 Repertoire (3,3)** *Prereq: completion of applied music in the 230 series in the appropriate field or equivalent, and consent of departmental faculty concerned.* Each course may be taken 3 times; however, amount of credit applicable to a degree is determined by student's advisory committee.
- 260-261 Seminar in Opera Production (2,2)** *Open to any advanced musician interested in producing opera.* The practical aspects of opera production such as division of artistic and administrative responsibilities, techniques of preparation, styles and methods of artistic visualization, and organization of ensembles. *Fuchs*
- 262 Seminar in Music Theory (2)** A survey of contrapuntal practices in the Medieval, the Renaissance, and the Baroque periods. *Constantinides*

TABLE 22-Continued

263 Seminar in Music Theory (2) A survey of contrapuntal practices in the Classical, the Romantic, and the Contemporary periods. <i>Constantinides</i>	279 Seminar in Performance Practices (3) <i>Prereq: consent of dean. Required of all D.M.A. students majoring in performance. E. Timm and staff</i>
264 Seminar in Music Theory (2) The history of tuning and temperament and the evolution of forms. <i>Constantinides</i>	300 Thesis Research (1-9 per sem.)
265 Seminar in Music Theory (2) Chromatic and ultrachromatic harmony from 1860. <i>Constantinides</i>	391 First Doctoral Solo Recital (3)
266-278 Seminar in Literature and Style in Performance (3 each) Studies of the historical developments of the various performance areas with concentration on their literature, important pedagogical principles, and stylistic problems related to each medium. To be given as follows:	392 Second Doctoral Solo Recital (3)
266, 267 Voice (3,3)	393 First Doctoral Lecture Recital (3)
268, 269 Piano (3,3)	394 Second Doctoral Lecture Recital (3)
270, 271 Organ (3,3)	395 Concerto with Orchestra (1)
272, 273 Strings (3,3)	396 Major Solo Part in an Oratorio or a Cantata (1)
274, 275 Woodwinds (3,3)	397 Doctor of Musical Arts Major Role in Opera (2) <i>May not be taken concurrently with Music 166.</i>
276, 277 Brass (3,3)	398 Doctor of Musical Arts Chamber Music Recital (2)
278 Percussion (3)	399 Research and Monograph (3)
	400 Dissertation Research (1-9 per sem.)

### Advanced Courses in Performance

The courses listed below consist primarily of private instruction. The suffix "A," "B," "C," "D," "E," or "F" is to be added to the course numbers to indicate credit. Credit for these courses is assigned as follows. Credit for 100-level performance courses with a suffix "A" or "B" is 3 sem. hrs. per semester; credit for 100-level courses with the suffix "C," "D," "E," or "F" is 1.5 sem. hrs. per semester. Credit for 200-level courses with the suffix "A" or "B" is 5 sem. hrs. per semester; credit for 200-level courses with the suffix "C," "D," "E," or "F" is 2.5 sem. hrs. per semester. All music majors taking courses with 3 or 5 semester hours of credit will take two half-hour lessons, or the equivalent, per week; students taking courses with 1.5 or 2.5 semester hours of credit will take one half-hour lesson per week. Students in performance are assigned to teachers by the Dean of the School of Music.

The school offers these courses for graduate credit, except as noted.	
Voice—[170], [180], 230	Woodwinds—[174**], [184**], 234**
Piano—[171], [179*], [181], [189*], 231	Brass—[175**], [185**], 235**
Organ—[172], [182], 232	Percussion—[176**], [186**], 236**
Strings—[173**], [183**], 233**	

TABLE 22-Continued

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Auditions for the following ensemble courses will be held at stated hours during the week of registration.

117 Chamber Music (1 per sem. or non-credit) <i>May be taken twice for credit for graduate degree requirements</i>	191 Orchestra (1 per sem. or non-credit)
190M Men's Chorus (1 per sem. or non-credit)	192 Band (1 per sem. or non-credit)
190W Women's Chorus (1 per sem. or non-credit)	193 A Cappella Choir (1 per sem. or non-credit)
	194 University Chorus (1 per sem. or non-credit)

A maximum of 2 sem. hrs. in Music 190, 191, 192, 193, and 194 are applicable for the master's degree; the amount of credit allowable for the doctorate is determined by the student's advisory committee. All students enrolled for private lessons in performance (regardless of the college or school in which enrolled) may—at the discretion of the Dean of the School of Music in consultation with the conductor of the organization concerned and his performance teacher—be required to participate for laboratory experience in one of the major performing organizations.

[195] Senior Recital (6 for instrument; 3 for voice) *Not available for graduate credit.*

295 Graduate Recital (5 for instrument; 3 for voice) *Prereq: Music 195 or equivalent.*

196 Coaching in Applied Music (2) *Prereq: Music 195 and recommendation of the applied music faculty concerned.*

296 Advanced Coaching in Applied Music (2) *Prereq: Music 295 or equivalent. May be taken twice for credit.*

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\* These are functional piano courses, with emphasis on the piano in applications other than public performance.

\*\* Different instruments are grouped by choirs for economy in the numbering system. Specific instruments should be identified on class registration cards.



The LSU Board of Supervisors took action to change the basic ROTC program at the Baton Rouge campus from a compulsory to a voluntary program at its May 26, 1969, meeting.<sup>144</sup> At a meeting of the faculty of the School of Music on July 11, 1969, the following motion was passed:

Motion by Dr. West, seconded by Dr. Shambaugh, that the Bachelor of Music and Bachelor of Music Education degree requirements for men be reduced by six credits, the number of hours formerly required for compulsory ROTC, and that no additional courses should be added to replace the deleted ROTC credit hours, so as to conform to the old total number of credits required for these degrees. Motion passed.<sup>145</sup>

At the same meeting, the faculty voted to eliminate compulsory Health, Physical, and Recreation Education, and made the course elective in the freshman year, thus providing students an opportunity to pursue other electives.

Richard J. Heschke discussed changes in the Organ Curriculum at the March 13, 1970, meeting of the School of Music faculty. The revised Organ Curriculum as presented in a memorandum distributed by Heschke was accepted by the faculty, as was a request to remove the Organ Major from the Sacred Music Curriculum.<sup>146</sup>

#### Course Content (1969-1970)

New courses added during the 1969-1970 academic year included:

- Music 89-Opera Chorus (This was the chorus for the opera, and eliminated the problem of students registered in University Chorus receiving credit for Opera Chorus work)
- Music 151-152-Organ Literature, History, and Design (replaced the course, Pipe Organ History and Design [Music 128])

Music 153-154-KeyBoard Practicum (emphasis on development of competency in service playing through study of figured bass, reading from score, transposition, modulation, and improvement in small forms)<sup>147</sup>

A number of seminar courses were added in Literature and Style in Performance which were devoted to the study, analysis, hearing, and discussion of music for each respective instrument, and gave attention to important pedagogical principles as they were developed. These new courses were added for the recently approved Doctor of Musical Arts Degree.

Changes in description were approved for Opera Chorus (Music 166), deleting "a unit course" from the course description, and for the use of the word "performance" instead of "applied music" in all sections of the LSU General Catalog.<sup>148</sup>

#### Degree Programs Offered (1970-1971)

At its meeting in Baton Rouge on October 2, 1970, the LSU Board of Supervisors approved the establishment of a new degree program, a Doctor of Musical Arts degree, for the School of Music, subject to approval by the Louisiana Coordinating Council for Higher Education.<sup>149</sup>

At an earlier meeting of the faculty of the School of Music, Dr. Timm opened a discussion of the Doctor of Musical Arts curriculum. The course content of Seminar in Performance Practices (Music 279) was discussed by the faculty. The inclusion of a historical survey of ornamentation, embellishments, and notation of various musical periods was discussed, as was teaching the student to communicate to an audience, the physiological and psychological aspects of performing, techniques of memorization, and performance analyses of

music. The following courses were to be specific seminars for various major instruments involved in the Doctor of Musical Arts degree:

Music 266-267	Seminar in literature and style in performance (Voice)
Music 268-269	Seminar in literature and style in performance (Piano)
Music 270-271	Seminar in literature and style in performance (Organ)
Music 272-273	Seminar in literature and style in performance (Stringed Instruments)
Music 274-275	Seminar in literature and style in performance (Woodwind Instruments)
Music 276-277	Seminar in literature and style in performance (Brass Instruments)
Music 278	Seminar in literature and style in performance (Percussion Instruments) <sup>150</sup>

Each seminar would carry three hours of credit for each semester.

The recital block for the Doctor of Musical Arts degree would have a minimum of six hours credit chosen from the following course numbers:

Music 280	First Doctoral Solo Recital	3
Music 281	Second Doctoral Solo Recital	3
Music 282	First Doctoral Lecture Recital	3
Music 283	Second Doctoral Lecture Recital	3
Music 291	Concerto with Orchestra	1
Music 292	Major Solo Part in an Oratorio or a Cantata	1
Music 293	Major Opera Role	2
Music 294	Chamber Music Recital	2

Ensemble and Opera Theater:

Music 117	Chamber Music	1-4
Music 166	Opera Theater or Large Ensemble	2-8
Music 191	Orchestra	1-2
Music 192	Band	1-2
Music 193	A Cappella Choir	1-2 <sup>151</sup>

Course Content (1970-1971)

New courses added during the 1970-1971 academic year included:

- Music 198-199-History of Musical Style
- Music 203-204-History of Musical Style (duplication)
- Series 266-278-Seminar in Literature and Style in Performance  
     (266, voice; 267, voice; 268, piano; 269, piano;  
     270, organ; 271, organ; 272, strings; 273, strings;  
     274, woodwinds; 275, woodwinds; 276, brass; 277,  
     brass; 278, percussion)
- Music 279-Seminar in Performance Practices
- Music 391-First Doctoral Recital
- Music 392-Second Doctoral Recital
- Music 393-First Doctoral Lecture Recital
- Music 394-Second Doctoral Lecture Recital
- Music 395-Concerto with Orchestra
- Music 596-Major Solo Part in an Oratorio  
     or a Cantata
- Music 397-Major Role in an Opera
- Music 398-Chamber Music Recital 152
- Music 399-Research and Monograph

Other courses were changed or altered in some way, such as:

- Music 1-Theory (integrated Music 1 and 1A; the faculty felt that theory and aural theory could be taught more efficiently when class periods can be flexible instead of separating these activities by days.)
- Music 2-Theory (integrated Music 2 and 2A for the same reason.)
- Music 20-Recital Hour (to provide credit for the course)
- Music 123-124-Folk and Traditional Music (separated into two courses: Folk and Traditional Music [Music 123] and Folk and Traditional Music [Music 124 - prerequisite] )
- Music 197-Advanced Voice Class (This was a change in course description only)
- Music 207-208-Orchestral Analysis (separated into two courses: Orchestral Analysis [Music 207] and Advanced Orchestration [Music 208] )
- Music 211-212-American Music (a reduction to one course of 3 credits instead of two courses per semester with 4 credits total)
- Music 226-Music in the Ancient Through the Renaissance (separated into two courses: Ancient and Medieval Music [Music 225] and Music of the Renaissance [Music 226] with 2 hours credit each)
- Music 231-232-Class Voice Pedagogy (Music 231 is a comparison of the various approaches to the teaching of singing; Music 232 is a study of problems in vocal pedagogy and their solutions)

- Music 245-246-Seminar in Music Education (changed the number of credits earned from 2 to 3)  
 Music 256-Advanced Orchestration for Large Instrumental Ensembles (to make this course more comprehensive with the seminar concept and thus include choral arranging [Music 253] and drop two courses)<sup>153</sup>

#### Enrollment and Degrees Awarded

##### Enrollment and Degrees Awarded (1963-1964)

The total enrollment figures of the LSU School of Music for Fall semester, 1963, reflected the following information:

Music.....	69
Education.....	49
Junior Division.....	58
Arts and Sciences.....	12
Graduate.....	47
Total.....	235
	154

The forty-seven degrees granted from January through August of 1964 included: 18 Bachelors of Music, 9 Bachelors of Music Education, 9 Masters of Music, 8 Masters of Music Education, and 3 Masters of Arts degrees.<sup>155</sup>

In addition to this group of music majors, 463 students were enrolled in the band, orchestra, and choral groups, and 815 non-music majors were enrolled in appreciation and applied music courses. This number was restricted purposely because of limited manpower for paper grading.<sup>156</sup> Because of inadequate housing, the A Cappella Choir, the University Chorus, and three large sections of music appreciation classes were held in the Geology Auditorium which was across the campus from the Music and Dramatic Arts Building.

##### Enrollment and Degrees Awarded (1964-1965)

During the first semester of 1964-1965, the following distri-

bution of enrollment figures of students majoring in music was noted:

Music.....	73	
Education.....	57	
Junior Division.....	98	
Arts and Sciences.....	6	
Graduate.....	47	
Total.....	281	157

The fifty-four degrees granted from January through August of 1965 included: 18 Bachelors of Music, 18 Bachelors of Music Education, 13 Masters of Music, and 5 Masters of Music Education.<sup>158</sup>

Non-music majors enrolled in music activities such as band, chorus, choir, and opera totalled 507, and 775 non-music majors were enrolled in music appreciation courses.<sup>159</sup>

According to a report from the LSU Office of the Registrar dated May 13, 1965, the impact of rising enrollments was much greater on LSU than on the other colleges under the State Board of Education. Further, much of the increase in enrollment at LSU was at the graduate and professional levels where costs were high.<sup>160</sup>

#### Enrollment and Degrees Awarded (1965-1966)

The total enrollment figures of the LSU School of Music for the Fall semester, 1965, reflected the following statistics:

Music.....	74	
Education.....	66	
Junior Division.....	103	
Arts and Sciences.....	8	
Graduate, Master.....	42	
Graduate, Ph.D.....	12	
Total.....	305	161

The thirty-seven degrees granted from January through August of 1966 included: 14 Bachelors of Music, 4 Bachelors of Music Education, 1 Bachelor of Arts, 13 Masters of Music, 4 Masters of Music Education,

and 1 Master of Arts.<sup>162</sup>

In addition to this group of music majors, 503 students were enrolled in band, orchestra, and choral groups, and 631 students were enrolled in music appreciation and applied music courses.<sup>163</sup>

#### Enrollment and Degrees Awarded (1966-1967)

The total enrollment figures of the LSU School of Music for the Fall semester of 1966 reflected the following information:

Music.....	78	
Education.....	67	
Junior Division.....	(not available)	
Arts and Sciences.....	8	
Graduate, Masters.....	27	
Graduate, Ph.D.....	0	
Total.....	180	164

The forty-five degrees granted from January through August of 1967 included: 11 Bachelors of Music, 12 Bachelors of Music Education, 14 Masters of Music, 7 Masters of Music Education, and 1 Doctor of Philosophy degrees.<sup>165</sup>

Of special interest was the awarding of the first Doctor of Philosophy degree by the LSU School of Music to Robert M. Rudd, whose dissertation was entitled "Stylistic Trends in Contemporary Organ Music; A Formal and Stylistic Analysis."<sup>166</sup>

#### Enrollment and Degrees Awarded (1967-1968)

The total enrollment figures of the LSU School of Music for the Fall semester of the 1967-1968 academic year reflected the following information:

Music.....	92
Education.....	74

Junior Division.....	(not available)
Arts and Sciences.....	8
Graduate, Masters.....	47
Graduate, Ph.D.....	17
Total.....	238 167

The increase in the total enrollment figures for the School of Music was due in part to the establishment of the Doctor of Philosophy degree program.

The fifty degrees granted during the 1967-1968 academic year included: 23 Bachelors of Music, 12 Bachelors of Music Education, 9 Masters of Music, 5 Masters of Music Education, and 1 Master of Arts.<sup>168</sup>

#### Enrollment and Degrees Awarded (1968-1969)

The total enrollment figures of the LSU School of Music for the Fall semester of the 1968-1969 academic year reflected the following information:

Music.....	83
Education.....	76
Junior Division.....	59
Arts and Sciences.....	8
Graduate, Masters.....	41
Graduate, Ph.D.....	20
Total.....	287 169

The sixty-five degrees granted from January through August of 1969 included: 18 Bachelors of Music, 18 Bachelors of Music Education, 14 Masters of Music, 11 Masters of Music Education, 3 Masters of Arts, and 1 Doctor of Philosophy.<sup>170</sup>

#### Enrollment and Degrees Awarded (1969-1970)

The total enrollment figures of the LSU School of Music for the Fall semester, 1969-1970, reflected the following information:



Music.....	95
Education.....	73
Junior Division.....	44
Arts and Sciences.....	6
Graduate, Masters.....	43
Graduate, Ph.D.....	28
Total.....	289 171

The fifty-six degrees granted from January through August of 1970 included: 26 Bachelors of Music, 11 Bachelors of Music Education, 9 Masters of Music, 5 Masters of Music Education, 2 Masters of Arts, and 3 Doctors of Philosophy.<sup>172</sup>

#### Enrollment and Degrees Awarded (1970-1971)

The total enrollment figures of the LSU School of Music for the Fall semester of 1970 reflected the following information:

Music.....	83
Education.....	61
Junior Division.....	82
Arts and Sciences.....	7
Graduate, Masters.....	42
Graduate, Ph.D.....	32
Total.....	307 173

The fifty-six degrees granted from January through August of 1971 included: 17 Bachelors of Music, 16 Bachelors of Music Education, 14 Masters of Music, 7 Masters of Music Education, and 2 Doctors of Philosophy.<sup>174</sup>

#### Facilities and Major Equipment

##### Facilities and Major Equipment (1963-1964)

In July of 1963, Dr. Everett L. Timm, Director of the School of Music, presented a report on the development plans for the LSU School of Music to the year 1970. In this report, Dr. Timm named lack of space as the most immediate and serious problem facing the School of

Music.<sup>175</sup> Because of an insufficient number of studios, teachers were assigned student practice rooms for teaching studios and offices. The resultant faculty encroachment on student practice rooms reduced the number of practice rooms to the extent that frequently none was available to any student.

Because of inadequate housing, choir rehearsals and music appreciation classes were held in the Geology Auditorium which was located across the campus from the Music and Dramatic Arts Building. The orchestra room was inadequate; storage space was unavailable; and a rehearsal stage was needed for operas and plays. Also needed, according to the report, was space for scenery construction and storage.<sup>176</sup>

The second physical limitation of the School of Music, as reported by Dr. Timm, was the lack of air-conditioning.<sup>177</sup> The lack of adequate air-conditioning was detrimental to pianos and other instruments, and impaired their mechanical efficiency. Dr. Waldo W. Braden, Chairman of the LSU Speech Department, echoed Dr. Timm's sentiments about the intense heat in the Music and Dramatic Arts Building, especially during the summer months, when classes were even scheduled outside the building.<sup>178</sup> As a result of the letters from Dr. Timm and Dr. Braden to the Administration, the Band Building and the offices of the Director of the School of Music were air-conditioned.

In the area of major equipment, a new grand piano was requisitioned and, together with the concert grand piano from the Gym Armory Building, were placed on the stage of the new Student Union Building.<sup>179</sup> Thus, two concert grand pianos were provided for Union

Theater events which would require them.

Also included in the area of new major equipment, was the awarding to the School of Music \$750 from the LSU Foundation to begin a collection of historical instruments for use in the teaching of music history.<sup>180</sup>

#### Facilities and Major Equipment (1964-1965)

Early in 1965, the faculty of the School of Music was requested by Dr. Timm to respond to a memorandum from Dr. Grover E. Murray, Vice President in charge of Academic Affairs. Faculty members were invited to render observations and opinions concerning an analysis of what they would like to see developed in their respective areas during the next five years (to 1970). Frank Collins, Jr., stated that "the School of Music building should have a small recital hall, with a concert stage, which should not seat more than 200, and on the concert stage, would be one or two grand pianos and perhaps a portable organ."<sup>181</sup> Edward J. Hermann suggested that "in any new construction, consideration should be given to a music education center or to some large room (about 40 x 40) that might be used in this manner."<sup>182</sup>

As can be seen by these statements, the most imperative and immediate need was for an addition to the present building. The School of Music had an insufficient number of practice rooms for students to prepare their lessons. Through necessity, teachers were assigned practice rooms for studios and office space.<sup>183</sup>

The construction of the new Student Union Building helped to relieve some of the congestion in the University Theater, with the

addition of another large theater and a smaller theater beneath it.<sup>184</sup>

In the area of major equipment, the School of Music was able to purchase a John Moreley Clavichord with a grant for \$750 from the LSU Foundation. The clavichord had been shipped via Houston, Texas, instead of New Orleans, Louisiana, and was "lost" in the Houston docks until Timm had it traced. Dr. Timm reported that "The instrument arrived in excellent condition and will mean a great deal to our teaching music history."<sup>185</sup>

#### Facilities and Major Equipment (1965-1966)

A. L. McCoy, Chief of LSU Campus Security, inspected the Band Building as a result of a letter dated July 16, 1965, from William F. Swor, Director of Bands, to Quinn M. Coco, Comptroller of the University, calling the attention of the University to a problem of security in regard to the Band Building. According to Swor, anyone could open the doors by inserting a piece of wire with a hook on the end between the doors and pulling the panic bar down, thus opening the door. In other words, there was no security in these locks whatsoever, and thousands of dollars worth of band instruments were stored in the Band Building.<sup>186</sup> As a result of Swor's actions, the faulty doors were repaired, and an appropriate aluminum plate was installed, thus preventing the doors from being opened from the outside without a key.

On September 9, 1965, Hurricane Betsy hit Baton Rouge. The following is a resume of the hurricane damage in the Music and Dramatic Arts Building:

1. Theater sky light broken
2. Flashing along the west side of the theater roof destroyed

3. Broken tile on roof, especially over the costume shop
4. Telephone line down behind the theater
5. Light over the door of the theater loading dock gone
6. Water damage to workshop stage
7. Broken window in men's room on second floor
8. Flooded basement below the theater stage
9. Warped theater stage floor
10. Extensively water-damaged harpsichord finish
11. Wet, but not seriously impaired grand piano
12. Flooded basement room; damaged books and rhythm instruments.<sup>187</sup>

In the budget requests for the past two years, Dr. Timm had requested that the floor of the stage be replaced; he now requested that the adjustment on the hurricane damage to the stage floor be applied to replacing the floor of the stage.

The largest and most pressing need for the School of Music was still for an annex or addition to the Music and Dramatic Arts Building. In a letter to Dr. Cecil G. Taylor, Chancellor of LSU, Dr. Timm listed three major areas that needed attention:

1. We are so short of space that students cannot prepare their lessons properly because there are not enough practice rooms available at times when they can practice. We have had to take seventeen practice rooms to provide unsatisfactory faculty studio-offices. We are in very serious condition spacewise. We need an annex to this building as soon as possible or I feel we must curtail enrollment (which I think would be a mistake).
2. The classrooms and Speech Department Offices need air-conditioning.
3. The elevator should be replaced when funds are available, unless a new elevator is placed in the addition to this building. I would recommend the latter, if the annex can be built before the present elevator becomes too dangerous and unpredictable to use.<sup>188</sup>

In his reply to Dr. Timm's memorandum, Chancellor Taylor stated that the administration was cognizant of the increasingly crowded conditions under which LSU was operating in nearly all divisions, and was eager to remedy the situation.<sup>189</sup>

In the area of equipment, the School of Music received an extra allotment in its library budget for 1965, which was dedicated to the purchase of music and books for the doctoral program. Dr. Timm requested faculty members to submit the titles, authors or composers, publishers, and prices of items which they would recommend for purchase.

#### Facilities and Major Equipment (1966-1967)

In the area of facilities, Dr. Timm announced at the January 13, 1967, meeting of the faculty of the School of Music, that the Music and Dramatic Arts Building would be completely air-conditioned, with the work beginning in April of 1967.<sup>190</sup> Offices of the School of Music were temporarily located in Pleasant Hall on the University campus while the offices were being air-conditioned. The present music building did not have air-conditioned classrooms; this lack of air-conditioning was a disadvantage both in the deterioration of thousands of dollars worth of pianos in classrooms, and also in the lack of efficiency of persons working in the heat, and in their morale when they compared their working conditions to those of other departments on the campus. The stage floor of the Music and Dramatic Arts Building was replaced due to damage from Hurricane Betsy.

According to the summary analysis of where the School of Music should be in 1970, submitted in the fall of 1965, the most limiting problem of the School of Music was lack of space. New facilities for Louis Ferraro's growing music appreciation classes were provided in Dodson Hall on the University campus. In an informal budget summary for 1967-1968, an addition to the Music and Dramatic Arts Building was

requested by Dr. Timm, at an estimated cost of \$1,200,000.<sup>191</sup> Dr. Timm had urged each faculty member to give careful thought to facilities needed in the projected new wing for the School of Music. Plans at that time called for a multi-purpose recital hall and a practice stage.<sup>192</sup>

In addition to this request, \$18,000 was requested for an organ for the Union Theater. In a memorandum dated September 9, 1966, Quinn M. Coco, Comptroller of the University, reported to Dr. Timm that the University budget plans for the 1966-1967 fiscal year did not include the money requested for the organ or the building addition.<sup>193</sup>

In the area of equipment, a new Sony recorder with a mixer had been purchased for the School, a Johnson Intonation Trainer was available for use in classes, an alto recorder had been acquired and a viola da gamba was "in transit."<sup>194</sup>

#### Facilities and Major Equipment (1967-1968)

According to a letter dated March 12, 1968, from Dr. Timm to Dr. Cecil G. Taylor, Chancellor of the University, the amount of money approved by the Board of Supervisors for an addition to the Music and Dramatic Arts Building was \$750,000. However, according to Dr. Timm, \$750,000 was not adequate to provide what was needed by the School of Music, since building costs had increased since the request in July of 1963.<sup>195</sup> At the present time the needs of the School of Music were:

1. Forty-five more practice rooms (6' x 10')
2. Twenty-four more studios (12' x 20')
3. An office suite
4. Orchestra - second band rehearsal hall (65' x 65')
5. Choir - glee club rehearsal hall (65 x 50')

6. A recital hall seating five hundred which would accommodate the 270-voice University Chorus in rehearsal, music appreciation, theory, and music history lectures, and large ensembles, and large group recording
7. A recording studio
8. An electronics lab
9. Rehearsal stage for opera high enough for scenery placement so stage business can be rehearsed
10. Scenery shop close to this rehearsal stage
11. Scenery storage space. At present used scenery is torn up because of lack of storage space, so new scenery is built for each play and each opera at a tremendous waste
12. Shop for instrument repair. The present one is too small and limited
13. Shop for piano repair. We now have none because we had to place an air-handling unit in the make-shift one we had
14. Costume storage space
15. Living space for two boys who guard the building at night
16. An organ practice room
17. Storage space for instruments
18. Reed-making room<sup>196</sup>

Dr. Timm expressed his appreciation and that of his colleagues and the students of the School of Music for the air-conditioning of the Music and Dramatic Arts Building, and for the renovation and paneling of the Music School offices. He further stated that the improvements "increased the efficiency and the morale of everyone."<sup>197</sup> During the summer of 1968, the interior of the Music Building was painted due to considerable marring during the installation of the new air-conditioning system.

#### Facilities and Major Equipment (1968-1969)

A letter from Dr. James W. Reddoch, LSU Dean of Student Affairs, requested Dr. Timm's reaction to a proposal that the program of allowing certain students to live in academic buildings be discontinued



effective September 1969.<sup>198</sup> In his response to this proposal, Dr. Timm admitted that although the men who were housed in the Music and Dramatic Arts Building occupied much-needed practice rooms, they served a necessary function, and the present arrangement provided them free housing. The duties performed by these men were:

1. To lock the building each night at times which vary
2. To turn out all the lights at night
3. To report special problems such as prowlers, the presence of unauthorized persons, and fire to Campus Security or to the Dean of the School of Music
4. To open the building after the band or other groups return in the night, so that the students may place their instruments and equipment in lockers
5. To check the security of certain rooms
6. To keep "love-making" couples out<sup>199</sup>

Several other improvements to existing facilities were noted: the interior of the elevator in the Music and Dramatic Arts Building was painted;<sup>200</sup> the large window fan in room 84, which had been very important before the air-conditioning of the building, and which now caused a tremendous air-leak, was removed;<sup>201</sup> the doors of the Band Hall were repaired again to avoid theft of equipment;<sup>202</sup> and a bicycle rack was placed in front of the Music Building to protect student bicycles and keep them off the sidewalk.<sup>203</sup>

#### Facilities and Major Equipment (1969-1970)

According to the NASM examiners in the report of their March 1969, visit to the School of Music, "space was at a premium."<sup>204</sup> There were insufficient practice rooms for an enrollment of 313 majors. A number of rooms originally built for practice rooms were now used for studios by faculty. There was a need for a recital hall for the exclusive use by the music school; rehearsal and storage space was

inadequate; more listening areas were needed in the building itself; and no recording studio or electronic laboratory existed. According to the report, an addition to the Music and Dramatic Arts Building was "in the building program of the University," but its priority was "undetermined," and because of the fiscal policy of the present legislature, prospects did not seem optimistic.<sup>205</sup>

At a meeting of the faculty of the School of Music on March 13, 1970, Dr. Timm urged the faculty to take advantage of the video tape equipment which was available for use by the faculty and organizations of the LSU School of Music. Dr. Timm then opened the floor to the faculty for discussion on new ideas and needs for the School of Music. The following were some of the suggestions made by the faculty for improvements to the School:

1. A new opaque projector
2. New and replacement of audio equipment, especially tape recorders and microphones
3. Inexpensive tape recorders and microphones which students may check out to record themselves, and pre-recorded accompaniment tapes so that students may practice with tape accompaniments since a live accompanist is not generally available in practice rooms
4. An audio-visual electronics expert on the faculty of the School of Music; electronics are playing an increasing role in the field of music
5. Replacement of old pianos in the School of Music, especially grand pianos
6. A recording studio per se is needed; a permanent recording installation is needed in the University Theater
7. Adjustable artist chairs for all pianos in studios and in practice rooms used by piano majors
8. A tachistoscope to help train students in the area of sight reading<sup>206</sup>

As reported by the NASM examiners, "While there are inadequacies, it should not be thought that the LSU School of Music is on the verge

of breakdown! But the needs are real and do inhibit the development of an already distinguished School of Music."<sup>207</sup>

#### Facilities and Major Equipment (1970-1971)

In a petition to Dr. Timm from several spokesmen for the School of Music student body, permission was requested to use other existing facilities on the University campus as a temporary solution to the shortage of practice rooms in the Music and Dramatic Arts Building.<sup>208</sup> Because there were not enough practice rooms to facilitate the growing number of music students, many people were losing valuable practice time waiting for a place to practice. Chancellor Cecil G. Taylor thanked Dr. Timm for transmitting the student petition to him. Taylor stated, "This further points to the problem you had earlier indicated. Your space problem has not gone without notice. The need as indicated by the petition and your previous correspondence is being given consideration. If a solution develops you will be notified. Please convey to the students the interest of the Chancellor in finding a solution to the problem."<sup>209</sup>

A project for acoustical work, installation of carpet, and the construction of storage cabinets was approved, in order to furnish a new organ practice room for the School of Music. The School of Music faculty and students requested the return of music scores and reference books to the existing library-study hall in the Music and Dramatic Arts Building as recommended by the NASM examiners.

For several years Dr. Timm had drawn the attention of University officials to the need for an organ to replace the one used for Commencement. It was "literally falling apart" and was "not dependable."<sup>210</sup>

After a performance of Handel's Judas Maccabaeus on December 8, 1970, by the LSU University Chorus, many complaints were registered by performers and audience alike about the "inferior accompanying instrument."<sup>211</sup>

### Budget and Expenditures

#### Budget and Expenditures (1963-1964)

The budget requested by the LSU School of Music for the 1963-1964 fiscal year included the following items:

Academic and Administrative Salaries.....	\$314,274	
Non-Student Wages.....	7,060	
Student Wages.....	3,350	
Travel.....	1,200	
Supplies and Expenses.....	15,937	
Equipment.....	2,000	
Total.....	\$343,821	212

The increase in salaries for academic and administrative personnel was due to several changes in the faculty roster. Among these changes were: the promotion of Paul Louis Abel from Assistant to Associate Professor; the replacement of Paul D. Dirksmeyer, who was on sabbatical for the second semester only, by A. Roy Johnson; the return from sabbatical leave by Earl W. Redding and the consequent deletion of Albert N. Gammon from the faculty roster; the replacement of Polly Gibbs, who was on sabbatical leave for the first semester only, by Frances H. Larimer; the retirement of Helen L. Gunderson at the close of the 1962-1963 academic year and the subsequent replacement of Gunderson by Michael A. Galasso; the resignation of Constance E. Knox at the close of the 1962-1963 academic year and the replacement of Knox by Jonathan Sack; and the replacement of Paula Lenchner-Schmidt

by S. Evelyn McGarrity.<sup>213</sup> In addition, a new position with the rank of Assistant Professor was authorized, as well as three more graduate assistants to assist Louis Ferraro in correcting papers in the music appreciation classes.

In the area of non-student wages, the increase noted was due to the increased enrollment and its effect on the need for accompanists, plus the addition of three monitors to the budget. According to a notation in the budget request for the 1963-1964 fiscal year, an increase in operating costs (music, printing, postage, added telephones, instrument maintenance and parts, phonograph records, and other items) resulted in an increase in the amount of money requested in the area of supplies and equipment.<sup>214</sup> The increase in equipment requested was due partially to furnishings needed for the new approved position on the faculty.

The 1963-1964 Band Department budget request was as follows:

<u>Band</u>	
Faculty Salaries.....	\$ 16,014
Student Wages.....	2,400
Travel.....	200
Supplies and Equipment.....	5,500
Equipment.....	2,150
<u>Marching Band</u>	
Supplies and Expenses.....	1,200
<u>Music Awards</u> .....	<u>10,500</u>
Total.....	\$ 37,964 <sup>215</sup>

The total budget for the School of Music for the 1963-1964 fiscal year was \$381,785, including the Band Department request and Music Awards.

#### Budget and Expenditures (1964-1965)

The budget requested by the LSU School of Music for the 1964-

1965 fiscal year included the following items:

Academic and Administrative Salaries.....	\$328,150	
Non-Student Wages.....	7,396	
Student Wages.....	3,350	
Travel.....	1,270	
Supplies and Expenses.....	17,037	
Equipment.....	2,000	
Total.....	\$359,203	216

These figures show the growth of the LSU School of Music despite state budget restrictions imposed on all areas of the University. These controls on the University budget forced changes in the University's philosophy in reference to budget preparation. In prior years budget estimates had tended to be conservative in regard to funds needed with upward adjustments and budgeting of surplus funds as budgetary levels were reached. The policy for the next year (1965-1966) was changed to a liberal estimation of budgetary needs with the level above normal expectations reserved for allocation when receipts so dictated.<sup>217</sup> When funds in one category became depleted, the amount was transferred from another budget area.

The 1964-1965 Band Department budget request was as follows:

<u>Band</u>		
Faculty Salaries.....	\$ 16,374	
Student Wages.....	2,400	
Travel.....	200	
Supplies and Expenses.....	5,500	
Equipment.....	2,150	
<u>Marching Band</u>		
Supplies and Expenses.....	1,200	
<u>Music Awards</u> .....	10,500	
Total.....	\$ 38,324	218

The total budget for the School of Music for the 1964-1965 fiscal year was \$397,527, including the Band Department request and Music Awards.

Budget and Expenditures (1965-1966)

The budget requested by the LSU School of Music for the 1965-1966 fiscal year included the following items:

Academic and Administrative Salaries.....	\$344,290	
Non-Student Wages.....	7,640	
Student Wages.....	4,425	
Travel.....	1,270	
Supplies and Expenses.....	16,208	
Equipment.....	2,915	219
Total.....	\$376,748	

The increase in salaries for academic and administrative personnel was due to regular salary increases, the authorization for a new position of Assistant Professor, and changes in Civil Service classification of office personnel, which affected personnel salaries. Myrtis F. Riley was added temporarily for the first semester in order to take care of an overflow of theory sections; she substituted for George H. Walter, Jr., who was on sabbatical leave the second semester.

A new position, Assistant Professor, in Theory and Music Education, had been requested on the basis of projected enrollment and to relieve overloads, but had not been authorized. The enrollment in the fall of 1964 was above anticipated levels. Theory cannot be taught effectively in classes of more than twenty students because of the individual attention which is required. The University's problem of teaching personnel was acute in the School of Music because of the applied music student-teacher ratios. For every 22 new students, a full load of private teaching plus a section of theory was needed. "Applied music loads cannot be spread among several teachers because (for example) string teachers can't teach woodwind private lessons, etc."<sup>220</sup> Dr. Timm felt that he would be negligent if he did not

indicate the severity of this situation and the heavy loads which prevailed upon the wind instrument and theory faculties and upon the graduate faculty in general. "The new Ph.D. program adds to the teaching burden."<sup>221</sup>

The 1965-1966 Band Department budget request was as follows:

<u>Band</u>		
Faculty Salaries.....	\$ 17,374	
Student Wages.....	2,400	
Travel.....	200	
Supplies and Expenses.....	5,500	
Equipment.....	1,185	
<u>Marching Band</u>		
Supplies and Expenses.....	1,200	
Music Awards.....	11,000	
Total.....	\$ 38,859	222

The total budget for the School of Music for the 1965-1966 fiscal year was \$415,607, including the Band Department request and Music Awards.

#### Budget and Expenditures (1966-1967)

The budget requested by the LSU School of Music for the 1966-1967 fiscal year included the following items:

Academic and Administrative Salaries.....	\$410,740	
Non-Student Wages.....	4,910	
Student Wages.....	4,575	
Travel.....	1,636	
Supplies and Expenses.....	19,152	
Equipment.....	3,815	
Total.....	\$444,828	223

Departments of the University were reminded in a memorandum from the Office of Academic Affairs that additional staff authorized for the 1967-1968 academic year must be accommodated in presently allocated space.<sup>224</sup> In other words, an additional staff authorization did not carry with it a concomitant space authorization. In addition, Dr. Timm



was informed in a memorandum from Quinn M. Coco, Comptroller of the University, that the University budget plans for the 1966-1967 year did not include the \$18,000 requested for the organ in the Union Theater nor monies for the building addition.<sup>225</sup>

The 1966-1967 Band Department budget request was as follows:

<u>Band</u>	
Faculty Salaries.....	\$ 19,714
Student Wages.....	2,600
Travel.....	426
Supplies and Expenses.....	6,564
Equipment.....	4,505
<u>Marching Band</u>	
Supplies and Expenses.....	<u>1,200</u>
Total.....	\$ 35,009 <sup>226</sup>

The total budget for the School of Music for the 1966-1967 fiscal year was \$479,837, including the Band Department request. The music awards were shifted to the area of Student Aid, therefore the decrease in band budget. Music awards total allotted was \$11,650.<sup>227</sup>

#### Budget and Expenditures (1967-1968)

The budget requested by the School of Music for the 1967-1968 fiscal year included the following items:

Academic and Administrative Salaries.....	\$419,466
Non-Student Wages.....	19,253
Student Wages.....	4,575
Travel.....	1,636
Supplies and Expenses.....	19,152
Equipment.....	<u>1,174</u>
Total.....	\$465,236 <sup>228</sup>

In a letter dated December 7, 1967, Dr. Timm deplored the fact that LSU's graduate assistantships salary, (from \$1,000 to \$1,220) were well below those of other schools of lesser distinction. "We are not competitive and cannot attract good Ph.D. talent at these rates."<sup>229</sup>

Timm requested the following positions for the 1968-1969 academic year to fulfill the needs of the School of Music: Assistant Professor (Voice), Assistant Professor (Music Education), Assistant Professor (Trumpet - Composition), and Associates (for part-time teaching in woodwinds, brass, and/or voice).<sup>230</sup> According to Dr. Timm, these items were critical to the growth and development of the LSU School of Music; members of the faculty were assigned some of the heaviest loads on the University campus.

In a memorandum dated June 5, 1968, the LSU Deans and Directors were informed that because of State cutbacks in funding, the Main Campus was obliged to operate in 1968-1969 on what was referred to as "A" budget, meaning that there would be a retrenching of some of the campus operations or a maintenance of current operating levels.<sup>231</sup> The campus heads were requested to submit a list of complete programs or parts of programs which would have to be curtailed, discontinued, suspended, deferred, postponed, or inactivated in the absence of necessary support.

In his reply to this memorandum, Dr. Timm pointed out that the School of Music was unable to operate during the 1967-1968 year on its machine-run budget due to losses by theft, and had "slipped backwards in the development of the collection of phonograph records needed in teaching, the care and replacement of instruments and equipment, and assistantships available to graduates of colleges who are part of our talent lifeline, as well as helpers who save faculty salaries."<sup>232</sup> Dr. Timm also stated that during the 1968-1969 academic year the School of Music was to be visited by a team from NASM to consider Louisiana

State University for continuation of its accreditation. Dr. Timm was apprehensive about School of Music faculty loads, shortage of practice rooms and inadequate studios, low library budget and small phonograph record collection to support the existing programs, condition and lack of replacement of some of the instruments and equipment, and the lack of a synthesizer and some other electronic equipment. 233

The 1967-1968 Band Department budget request was as follows:

<u>Band</u>	
Faculty Salaries.....	\$ 21,344
Student Wages.....	2,600
Travel.....	426
Supplies and Expenses.....	6,564
Equipment.....	1,008
<u>Marching Band</u>	
Supplies and Expenses.....	1,200
Total.....	\$ 33,142 234

The total budget for the School of Music for the 1967-1968 fiscal year was \$408,378, including the Band Department request. Total budget for music awards was \$12,000, which was listed in the budget under Student Aid.

#### Budget and Expenditures (1968-1969)

The budget requested by the School of Music for the 1968-1969 fiscal year included the following items:

Academic and Administrative Salaries.....	\$433,446
Non-Student Wages.....	25,193
Student Wages.....	4,575
Travel.....	1,636
Supplies and Expenses.....	19,152
Equipment.....	1,174
Total.....	\$485,176 235

At the first meeting of the 1968-1969 School of Music faculty on September 7, 1968, Dr. Timm reported that Chancellor Cecil G. Taylor had received word from LSU President John A. Hunter that all pay

raises for the next year (1969-1970) had been suspended due to the very limited level of the State legislative appropriation for 1968-1969. Chancellor Taylor further stated that, "Our hope for improvement in this situation lies in the promise of a later special session of the Legislature when it would be asked to provide the University a supplementary appropriation."<sup>236</sup> Faculty members were assured that adjustment of salaries and wages would be given top priority when additional funds became available.

The Board of Supervisors raised fees for students on all campuses of the University System at its regular meeting in Baton Rouge on December 7, 1968.<sup>237</sup> The increases were effective with the second semester of the 1968-1969 academic year.

The financial needs facing LSU, and the alternatives open if these needs were not met, were summarized in a small pamphlet issued by the LSU Alumni Association. Alternatives to proportionate increases in University funds, the Alumni Association said, included:

- Limitation of enrollments
- Discontinuance of research and public service programs of great importance to the progress of the State
- Further delay in important new programs vital to the continued growth of Louisiana in the new age of science and technology
- A second increase in student fees for salary funds<sup>238</sup>

The 1968-1969 Band Department budget request was as follows:

<u>Bands</u>	
Faculty Salaries.....	\$ 20,624
Student Wages.....	2,600
Travel.....	426
Supplies and Expenses.....	6,564
Equipment.....	1,008
<u>Marching Band</u>	
Supplies and Expenses.....	1,200
Total.....	\$ 32,422

239

The total budget for the School of Music for the 1968-1969 fiscal year was \$517,598, including the Band Department request. Total budget for music awards was \$12,800, which was listed in the budget under Student Aid.

#### Budget and Expenditures (1969-1970)

The budget requested by the School of Music for the 1969-1970 fiscal year included the following items:

Academic and Administrative Salaries.....	\$462,295	
Non-Student Wages.....	25,031	
Student Wages.....	4,575	
Travel.....	636	
Supplies and Expenses.....	26,627	
Equipment.....	1,235	
Total.....	\$520,399	240

At the meeting of January 14, 1970, the faculty of the School of Music discussed the statement concerning the financial difficulties of the University formulated by the College of Arts and Sciences. The faculty passed a motion supporting the stand of the College of Arts and Sciences as follows:

Up to now, the LSU Board of Supervisors had adapted to the fiscal pinch by making internal cuts, affecting only and known only to the LSU family. The faculty of the College of Arts and Sciences feels that the time has come when the Board should change its tack; indeed, the change is long overdue. The Board should insist that every program offered be of the highest possible quality . . . . The public must be made aware of the results of the current trend.<sup>241</sup>

The 1969-1970 Band Department budget request was as follows:

#### Band

Faculty Salaries.....	\$ 23,164
Student Wages.....	2,600
Travel.....	226
Supplies and Expenses.....	6,564
Equipment.....	0

Marching Band

Supplies and Expenses.....	1,200	242
Total.....	\$ 33,754	

The total budget for the School of Music for the 1969-1970 fiscal year was \$550,251, including the Band Department request. Listed under Student Aid was \$12,800 for Music Awards.

Budget and Expenditures (1970-1971)

The budget requested by the School of Music for the 1970-1971 fiscal year included the following items:

Academic and Administrative Salaries.....	\$526,878	
Non-Student Wages.....	29,429	
Student Wages.....	5,575	
Travel.....	1,000	
Supplies and Expenses.....	21,682	
Equipment.....	15,734	243
Total.....	\$600,298	

According to a memorandum to Dr. Timm from the office of the Chancellor, the President of the University had received notification from the State Division of Administration that the University budget from State Appropriations for 1970-1971 had been reduced by \$750,000. The Baton Rouge campus share of the reduction was \$404,250.<sup>244</sup> The Chancellor notified Dr. Timm of assigned reductions to the budget of the School of Music, and asked for listings of categories and amounts to be cut in order to reach the assigned total.

After a thorough examination of the budget of the School of Music, Dr. Timm found that the budget reduction would have to be decreased. "We have no surplus wages; all positions are filled; all the student wages will be needed for accompanying, operating the record library, and opera scenery and costume work; travel is inadequate; our equip-

ment has been committed to the electronic pianos, a new organ, replacement of a stolen amplifier, and replacement of a phonograph which cannot be repaired."<sup>245</sup>

The 1970-1971 Band Department budget request was as follows:

<u>Band</u>	
Faculty Salaries.....	\$ 26,747
Student Wages.....	2,800
Travel.....	226
Supplies and Expenses.....	6,564
Equipment.....	0
<u>Marching Band</u>	
Supplies and Expenses.....	1,200
Total.....	\$ 37,533 246

The total budget for the School of Music for the 1970-1971 fiscal year was \$637,835, including the Band Department request. In addition to this figure, the total budgeted for out-of-state fee exemptions was \$12,500, and the amount allotted for Band, Orchestra, and A Cappella Awards was \$12,400.<sup>247</sup>

Evaluating the progress of the LSU System during the biennium, the Biennial Report of 1970-1972 reported, "one can only speculate as to how much more might have been achieved had more realistic financial support been forthcoming. Suffice it to say that LSU cannot continue to expend, advance and achieve on a standstill budget."<sup>248</sup>

#### Performing Groups and Performances

##### Performing Groups and Performances (1963-1964)

There were no new performing groups at the School of Music during the 1963-1964 academic year. However, the existing large ensembles and faculty members participated in numerous recitals and performances. There were four faculty recitals and three faculty-assisted recitals presented by the School of Music. Faculty members participating in

these performances included: Thaddeus J. Brys, Frederick B. Crane, Loren D. Davidson, Frank Collins, Jr., S. Evelyn McGarrity, Frances H. Larimer, George H. Walter, Jr., A. Roy Johnson, Kenneth B. Klaus, Michael A. Galasso, Peter Paul Fuchs, Chris B. Nance, John P. Patterson, Earl W. Redding and Ilda M. Schriefer.<sup>249</sup>

There were 21 Bachelor of Music recitals with the following distribution: 6 soprano, 1 mezzo-soprano, 3 tenor, 4 baritone, 2 trumpet, 1 horn, 1 tuba, and 3 piano recitals. Master of Music recitals numbered 14: 1 soprano, 2 tenor, 2 baritone, 2 bass, 1 trombone, 5 piano, and 1 organ.<sup>250</sup>

The LSU Symphony Orchestra, with Peter Paul Fuchs as conductor, presented two concerts, one of which featured faculty members Galasso, Brys, and Fuchs. Program notes were provided by Kenneth B. Klaus, Associate Conductor of the Orchestra.<sup>251</sup>

The LSU Band, in addition to marching at most of the football games, also performed at the Bluebonnet Bowl in Houston, Texas, on December 21, 1963. "In the spring semester advanced band students studied the finest band literature and performed as the Symphonic Band. The majority of this group were music majors, but anyone with the essential proficiency in a band instrument could audition for membership. The larger remaining group then formed the Concert Band, which played characteristically light music of a wide range."<sup>252</sup> The LSU Symphonic Band, under the direction of Thomas N. Tyra, presented two concerts, a Winter Concert and a Spring Concert, in addition to conducting a Spring Tour in cooperation with the University Alumni Federation and President John A. Hunter. The LSU Concert Band, under



the direction of James N. Geideman, presented a concert on April 27, 1964.<sup>253</sup> The Starlight Band, composed of Summer Term band students, traditionally presented a series of weekly outdoor concerts in the Greek Theater, adjacent to the Band Hall, featuring popular music. The Starlight series was begun during the 1945-1946 academic year by former Director of Bands L. Bruce Jones.

The A Cappella Choir, under the direction of Dallas M. Draper presented several concerts. These concerts included the 13th Annual Candlelight Christmas Concert, a Spring Concert, and two joint concerts presented with the University Chorus. The A Cappella Choir also participated in a Spring Tour to various areas of Louisiana. This tour was sponsored by the LSU Alumni Federation and the School of Music.<sup>254</sup>

The University Chorus, also conducted by Draper, presented concerts in cooperation with the A Cappella Choir. This procedure enabled the choruses to present extended works such as Gloria by Antonio Vivaldi and The Resurrection, a cantata written by Claude Almand, former alumnus of the LSU School of Music. The Summer Chorus, under the direction of Dallas M. Draper, presented the oratorio Samson by George F. Handel.<sup>255</sup>

The LSU Opera department, under the direction of Peter Paul Fuchs, presented The Rape of Lucretia by Benjamin Britten.<sup>256</sup> Members of the LSU Symphony Orchestra accompanied the opera.

The professional fraternity, Phi Mu Alpha, and the professional sorority, Sigma Alpha Iota, presented programs of American music on student recital hours; and a series of three recitals were presented in August of 1964, during a NASM workshop held on the LSU campus.<sup>257</sup>

The 21st Festival of Contemporary Music, presented during April 17-21, 1964, showcased several faculty performances, student compositions, and ensemble performances by the Symphony Orchestra, A Cappella Choir, and Symphonic Band. A faculty committee was chosen at the July 3, 1963, meeting of the faculty of the School of Music to direct and continue the Festival of Contemporary Music, which was founded by retiring Professor Helen L. Gunderson. This Faculty Committee consisted of Paul Louis Abel, Chairman, Thaddeus J. Brys, Frederick B. Crane, and Kenneth B. Klaus.<sup>258</sup>

#### Performing Groups and Performances (1964-1965)

During the 1964-1965 academic year, there were two faculty recitals and three faculty-assisted recitals. Participating in these performances were the following faculty members of the School of Music: Paul Louis Abel, Thaddeus J. Brys, Frank Collins, Jr., Loren D. Davidson, Dallas M. Draper, George D. Foss, Jr., Michael A. Galasso, Jack E. Guerry, Earl W. Redding, and Jonathan Sack.<sup>259</sup>

A new faculty ensemble, the Festival Arts Trio, was founded in the spring of 1965 as a resident chamber music ensemble. Members of this new ensemble were Michael A. Galasso (violin), Thaddeus J. Brys (cello), and Jonathan Sack (piano).<sup>260</sup>

There were 15 Bachelor of Music recitals with the following distribution: 3 soprano, 1 tenor, 1 bass, 1 violin, 1 cello, 1 double-bass, 1 bassoon, 1 trumpet, 1 French horn, 2 piano, and 2 organ. Master of Music recitals numbered 5: 1 soprano, 2 tenor, 1 baritone, and 1 bass-baritone.<sup>261</sup>

The LSU Symphony Orchestra, under the direction of Peter Paul Fuchs, presented a concert in October of 1964 with Jonathan Sack, pianist, as soloist. In addition, the concert began with the Fourth Movement (molto adagio) from Pelleas et Melisande, by Gabriel Fauré, which was played "in memoriam to Carleton Liddle (1900-1964)," deceased faculty member.<sup>262</sup> Another concert featuring student soloists from the School of Music was presented in April of 1965.

The LSU Tiger Band appeared at the Sugar Bowl in New Orleans, Louisiana, on January 1, 1965. Both the LSU Symphonic Band, under the direction of William F. Swor, new Director of Bands, and the LSU Concert Band, under the direction of James N. Geideman, presented concerts during the Spring Semester of 1965.<sup>263</sup> On May 5, 1965, the LSU Concert Band performed a "very enjoyable concert" for the benefit of patients at Greenwell Springs Tuberculosis Hospital.<sup>264</sup> Swor, in cooperation with James J. Corbett, Director of Athletics, set up a "pep band" for basketball games.<sup>265</sup>

The A Cappella Choir, under the direction of Dallas M. Draper, presented several concerts, including: the 14th Annual Candlelight Christmas Concert with Narration, a Spring Concert, and a joint concert with the LSU Symphony Orchestra and LSU University Chorus presenting The Passion of Our Lord According to Saint Matthew by J. S. Bach.<sup>266</sup> Unfortunately, no funds were available to finance spring trips for the choir and the band.

The LSU University Chorus, under the direction of Draper, also presented a joint concert with the LSU Women's Chorus; and the LSU Summer Choir performed in July of 1965, with S. Evelyn McGarrity,

School of Music faculty member, as guest soloist.<sup>267</sup>

The LSU Opera Department presented The Marriage of Figaro by Wolfgang A. Mozart and an evening of opera (excerpts) in the round, under the direction of Peter Paul Fuchs.<sup>268</sup>

Other performances included a program of music of Shakespeare's England with Frederick B. Crane as commentator; an American music festival sponsored by Phi Mu Alpha Sinfonia; the 22nd Festival of Contemporary Music; and a recital by the Festival Arts Trio, composed of Michael A. Galasso, Thaddeus J. Brys, and Jonathan Sack, School of Music faculty members.<sup>269</sup>

Of special interest was the presentation by the 22nd Festival of Contemporary Music of the world premiere of Serenade at Noon, a lyrical comedy in one act with words by Ann Vermel and music by Peter Paul Fuchs.<sup>270</sup>

#### Performing Groups and Performances (1965-1966)

During the 1965-1966 academic year a number of faculty members of the School of Music were in demand as guest conductors, clinicians, consultants, and judges. The LSU School of Music hosted music contests, festivals, and State rallies, and assisted with Boys' and Girls' State. Faculty and students of the School of Music took an active part in the musical activities of the community by conducting or singing in church choirs, playing organs in churches, playing with the Baton Rouge Civic Symphony Orchestra, LSU Rodeo, Shrine Circus Band, concerts for neighboring hospitals, and in other civic projects.

During the 1965-1966 academic year, members of the faculty pre-

sented eleven recitals. The following faculty members participated in these performances: Paul Louis Abel, Frank Collins, Jr., Rowena R. Dickey, Dallas M. Draper, George D. Foss, Jr., Jack E. Guerri, Frank Crawford Page, Mary-Lynn C. Paul, Earl W. Redding, Irvin L. Wagner, and George H. Walter, Jr.<sup>271</sup>

There were 17 Bachelor of Music recitals with the following distribution: 3 soprano, 4 mezzo-soprano, 1 tenor, 1 cello, 1 flute, 1 clarinet, 1 saxophone, 1 cello, 3 piano, and 1 organ. Master of Music recitals numbered 13: 1 soprano, 2 mezzo-soprano, 2 tenor, 2 baritone, 1 French horn, and 5 piano.<sup>272</sup>

Peter Paul Fuchs was the guest conductor of the New Orleans Philharmonic Orchestra; the State Orchestra in Oldenburg, Germany; and operas in Aachen, Germany; Huntsville, Alabama; and Beaumont, Texas. Kenneth B. Klaus had several new compositions performed among which were: Concerto Brevis for Percussionist and Orchestra, Music for Four Trombones, Two Antonyms: Aria Variations in Concentric Arches for Piano and Toccato Variations in Concentric Arches for Piano, Recollection, Music Here That Softer Falls, The Widow Bird, The Dirge, Cello Sonato, and Four Pieces for Cello and Piano. Klaus also gave lectures and lecture-demonstrations in twentieth-century practices.<sup>273</sup>

The LSU Symphony Orchestra, under the direction of Peter Paul Fuchs, gave two concerts in addition to performing with the A Cappella Choir, University Chorus, and Opera Theater. One of these concerts, during the Festival of Contemporary Music, featured two members of the piano faculty, Jack E. Guerri and Robert A. Stangeland, performing Poulenc's Concerto for Two Pianos and Orchestra. The other symphony

concert featured LSU School of Music student soloists.<sup>274</sup>

In addition to performances at all home football games and several out of town games, the LSU Band, under the direction of William F. Swor, performed at the Cotton Bowl in Dallas, Texas, on January 1, 1966. The LSU Symphonic Band, also under the direction of William F. Swor, performed at the LSU Festival of Contemporary Music. At this performance, a trombone choir was conducted by Irvin L. Wagner. The LSU Stage Band, organized in September of 1965 by graduate student John Berthelot was conducted by Irvin L. Wagner.

The LSU A Cappella Choir, under the direction of Dallas M. Draper, presented its 15th Annual Christmas Candlelight Concert with Narrative, and a Spring Concert. The A Cappella Choir also sang a joint concert with the University Chorus, presenting the symphonic psalm, King David, by Arthur Honneger. Members of the A Cappella Choir and University Chorus travelled to New Orleans, Louisiana, to present a concert with the New Orleans Symphony Orchestra.<sup>275</sup> The LSU Summer Chorus, directed by Draper, presented The Creation, an oratorio by Franz Joseph Haydn.

For two years, trips by the LSU A Cappella Choir and Band had been financed by allocations from the President's Emergency Fund established by the alumni. These trips were successful in establishing a good image of LSU in the parts of the state where the organizations appeared, and in building morale in the organizations themselves. In 1964, these funds were not available; therefore, Dr. Timm proposed that an admission be charged to some of the concerts of these groups.<sup>276</sup> As a result of this action, the A Cappella Choir conducted a tour of Florida. Because of the success of the admission charge, Dr. Timm

also requested the same permission to charge for the major opera productions in order to fund travel for the Opera and Orchestra or to develop those departments.<sup>277</sup>

The Opera department, under the direction of Peter Paul Fuchs, and in cooperation with the LSU Symphony Orchestra, presented Falstaff by Giuseppe Verdi. The Opera Workshop, also directed by Fuchs, presented two operas, Angelique, by Jacque Ibert and a world premiere of The Magic Chair, a comic opera in one act, by Eugene Zador.<sup>278</sup>

Other performances included a recital by the Festival Arts Trio, two Michael A. Galasso Memorial Concerts performed by Thaddeus J. Brys and Jonathan Sack, and presented in honor of deceased faculty member, Michael A. Galasso, a recital by the students of Professor Hermann Reutter's song seminar, and a special "recital hour program" presented by the faculty of the School of Music. This latter program on April 13, 1966, included faculty members "Hot-foot" Dickey, "Hot Lips" Wagner, "Down-beat" Timm and "Tiger" Walter.

Under the direction of a special faculty committee consisting of Paul Louis Abel, Chairman, Thaddeus J. Brys, Kenneth B. Klaus, and John P. Patterson, the School of Music sponsored the 23rd Festival of Contemporary Music in April and May of 1966. Two faculty members, Kenneth B. Klaus and Paul Louis Abel, were represented on the program of the Festival. Abel made his debut as a contributing composer with a brass quartet entitled Introduction and Dance.<sup>279</sup>

A Collegium Musicum was established in the summer of 1966 by School of Music faculty and students. The Collegium sponsored a "series of performances dedicated to the presentation of unusual music."<sup>280</sup>

In the summer session, the Summer Festival of Arts was sponsored jointly by the departments of Music, Drama, Fine Arts, and Landscape Architecture. Each of the above categories was represented in a concert or lecture.

#### Performing Groups and Performances (1966-1967)

During the 1966-1967 academic year, there were twelve faculty recitals and one faculty-assisted recital by members of the School of Music faculty. Participating in these performances were the following faculty members: Paul Louis Abel, Elizabeth L. Allen, Frank Collins, Jr., Frederick B. Crane, Paul D. Dirksmeyer, Dallas M. Draper, Jack E. Guerry, Milton H. Hallman, James R. Harris, Jr., Earl W. Redding, Everett L. Timm, and George H. Walter, Jr.<sup>281</sup>

There were 14 Bachelor of Music recitals with the following distribution: 1 soprano, 2 mezzo-soprano, 1 tenor, 2 baritone, 1 violin, 1 oboe, 2 clarinet, 1 trumpet, 1 piano, and 2 organ.<sup>282</sup>

The LSU Symphony Orchestra, under the direction of Paul Timan, presented two concerts, one each semester, in addition to accompanying two major works by the LSU University Chorus and two opera productions by the LSU Opera Theater.

The LSU Marching Band accompanied the football team at several home and out-of-state games, and traveled to a post-season bowl game with the football team. During the second semester the two divisions of the Band, the Symphonic Band, under the direction of William F. Swor, and the Concert Band, under the direction of James N. Geideman, presented concerts. In addition, the LSU Stage Band, under the direction of Irvin L. Wagner, presented a concert featuring faculty member



Paul D. Dirksmeyer, clarinetist, and dedicated to Benny Goodman.<sup>283</sup>

The Symphonic Band also appeared in concert at the MENC Southern Division Convention, held in Atlanta, Georgia, in April of 1967.<sup>284</sup>

The LSU A Cappella Choir, under the direction of Dallas M. Draper, presented its 16th Annual Candlelight Christmas Concert with Narrative. During the Spring Semester, the A Cappella Choir, under the direction of Hayden T. Blanchard, presented a Spring Concert as part of a "Fortnight of Music," proclaimed by Louisiana Governor John J. McKeithen.<sup>285</sup> The income from the A Cappella Choir concerts was used to assist the LSU Symphonic Band in financing its trip to Atlanta, Georgia, for the MENC Southern Division Convention.<sup>286</sup>

The LSU University Chorus, directed by Draper, presented J. S. Bach's Christmas Oratorio, in conjunction with the LSU A Cappella Choir and Symphony Orchestra. During the Spring semester, the University Chorus and Symphony Orchestra, under the direction of Paul Timan, presented a joint concert.<sup>287</sup>

In November of 1966, the Opera department, in association with the LSU Symphony Orchestra and Opera Chorus, presented Wolfgang A. Mozart's Così fan tutte, under the direction of Paul Timan. The Opera Workshop presented an informal presentation of Act II (complete) of The Marriage of Figaro, also by Mozart, on a student recital program in March of 1967.<sup>288</sup>

Other programs of special interest included the following: a program of traditional songs and ballads by George and Jean Foss; the annual Phi Mu Alpha Sinfonia American Music Festival; a lecture-demonstration entitled "Vibrating Bodies in Space," by Dr. Ralph R. Pottle,

Sr., head of the Music Department at Southeastern Louisiana College in Hammond, Louisiana; and a special performance at the School of Music by the St. Olaf Lutheran Choir.<sup>289</sup>

The LSU Faculty Woodwind Quintet (See figure 10, p. 252) consisting of Jeanne A. Timm (flute), E. Earnest Harrison (oboe), Paul D. Dirksmeyer (clarinet), John P. Patterson (bassoon), and Richard F. Norem (French horn), presented the first public performance since its reorganization in November of 1966.<sup>290</sup> The Festival Arts Trio (See figure 11, p. 253), composed of Brys, Sack, and a new member, C. Dinos Constantinides, presented a number of concerts in the area. A Trombone Choir, directed by Irvin L. Wagner, performed on a student recital hour and other programs.

The name of the Festival of Contemporary Music was changed in order to more closely describe the music performed and yet maintain continuity with past festivals. The phrase "and Composer's Conference" was added to the title of the 24th Festival of Contemporary Music, which was held in April of 1967. The 1967 series of programs was expanded to include seven events, and the aspect of presenting student compositions was given even greater emphasis. The New Orleans Philharmonic Orchestra, under the direction of Werner Torkanowsky, held reading sessions using new works composed by students and faculty of the School of Music. This was a costly program for the University and was undertaken to encourage composition and to bring a professional orchestra closer to the students and faculty.

Faculty members and works which appeared on the programs of the Festival included Paul Louis Abel's Recitativo and Fugue (In Memoriam



Fig. 10. LSU Faculty (Timm) Woodwind Quintet

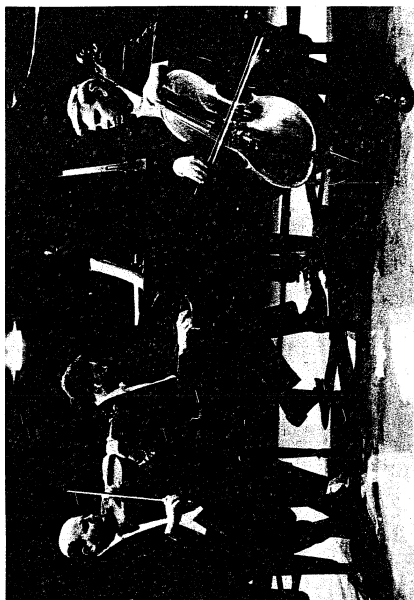


Fig. 11. Festival Arts Trio

Astronauts), C. Dinos Constantinides' Symphony No. 1, and Kenneth B. Klaus's symphony Antonyms, Symphony No. 2, Abstractions, Fugato Concertato, and Markings.<sup>291</sup>

On April 14, 1967, the Edward J. Hermann Memorial Concert was presented by Sigma Alpha Iota, professional music sorority, featuring the following faculty members: Elizabeth L. Allen, Paul Louis Abel, Hayden T. Blanchard, C. Dinos Constantinides, Norma S. Cutrer, Rowena R. Dickey, George D. Foss, Jr., Jack E. Guerry, Richard F. Norem, and Irvin L. Wagner.<sup>292</sup>

#### Performing Groups and Performances (1967-1968)

School of Music faculty members who were involved in faculty or faculty-assisted recitals during the 1967-1968 academic year included the following: Elizabeth L. Allen, Thaddeus J. Brys, Rowena R. Dickey, Paul D. Dirksmeyer, Dallas M. Draper, George D. Foss, Jr., Jack E. Guerry, Milton H. Hallman, E. Earnest Harrison, Joanne Hoffman, Richard F. Norem, John P. Patterson, Earl W. Redding, Jonathan Sack, and George H. Walter, Jr.<sup>293</sup>

There were 24 Bachelor of Music recitals with the following distribution: 6 soprano, 2 mezzo-soprano, 1 tenor, 3 baritone, 1 bass-baritone, 2 violin, 1 oboe, 2 French horn, 1 trombone, 2 piano, 2 organ, and 1 percussion.<sup>294</sup>

The LSU Symphony Orchestra, under the direction of Peter Paul Fuchs, performed a concert during the Fall semester of 1967, featuring Milton H. Hallman as guest piano soloist; during the Spring semester, the Orchestra featured student soloists at a concert presented through the cooperation of the Louisiana Council for Music and the Performing

Arts. The Symphony also performed with the LSU Opera and the University Chorus at the LSU Festival of Contemporary Music.<sup>295</sup> In the summer of 1968, Thaddeus J. Brys was the conductor of the Summer Symphony in a concert which was the result of a grant from the Louisiana Council for Music and the Performing Arts. This grant enabled high school string students to participate with the LSU Symphony Orchestra.<sup>296</sup>

The LSU Symphonic Band, William F. Swor conducting, performed at the LSU Festival of Contemporary Music and in a joint concert with the LSU Stage Band. The Band also performed at the MENC Southern Division meeting in Atlanta, Georgia, and presented a spring concert at Louisiana State University. The Band Department was invited to participate in the inaugural festivities of Louisiana Governor, John J. McKeithen, and performed at the Sugar Bowl in New Orleans, Louisiana, on January 1, 1968.<sup>297</sup>

The LSU Stage Band, under the direction of Irvin L. Wagner, performed for the 34th Annual October Conference sponsored by the College of Education and the Louisiana State Department of Education. In February 1968, the Stage Band was one of five such groups from the South that was selected to perform at the 3rd Annual Mobile Jazz Festival in Mobile, Alabama.<sup>298</sup> Another ensemble conducted by Wagner, the LSU Trombone Choir, participated in a Trombone Choir Clinic for the annual Music Clinic and Intercollegiate Band Festival held at McNeese State College, in Lake Charles, Louisiana.

The LSU A Cappella Choir, under the direction of Dallas M. Draper, presented its 17th Annual Candlelight Christmas Concert with Narrative.

The A Cappella Choir was to have presented Igor Stravinsky's Symphony of Psalms at the LSU Festival of Contemporary Music, in April of 1968, but the performance was cancelled because the University was officially closed because of the death of Martin Luther King.<sup>299</sup> The Choir also presented a Spring Concert in April of 1968.

The LSU University Chorus and Symphony Orchestra, with Peter Paul Fuchs conducting, performed George F. Handel's Messiah, with soloists including faculty members Frederick B. Crane, Dallas M. Draper, and Joanne Hoffman. In April of 1968, the University Chorus and Symphony Orchestra presented the Passion According to St. John, by J. S. Bach, with Dallas M. Draper conducting.<sup>300</sup>

The LSU Women's Chorus, newly formed during the 1967-1968 academic year, presented its premiere concert in November of 1967 featuring faculty soloists Elizabeth L. Allen, Edith K. Kirkpatrick, and Earl W. Redding. The LSU Summer Chorus, under the direction of Dallas M. Draper, presented a concert in July, assisted by the LSU Summer Wind Ensemble, prepared by William F. Swor.<sup>301</sup>

In November of 1967, the LSU Opera Theater, Peter Paul Fuchs, conductor, presented a Double Bill of Contemporary Opera featuring Igor Stravinsky's Oedipus Rex; this was the first performance of this work in Baton Rouge, and was presented to commemorate the 85th birthday of the composer. The Widow of Ephesus, by Hermann Reutter, was the other work performed on this program, and was the first performance of this work in the United States. The Opera Theater, accompanied by the Symphony Orchestra, travelled to New Orleans in February of 1968, to present The Magic Chair, an opera which had received its world

premiere performance during the summer of 1966 at Louisiana State University. In March of 1968, the LSU Opera Theater presented Wolfgang A. Mozart's Don Giovanni, and in May of 1968, the Opera Theater staged a performance of opera excerpts.<sup>302</sup>

Other performances of special interest included the following: concerts by the Festival Arts Trio; LSU Woodwind Quintet; a recital by Patricia O'Neill, soprano, and Jonathan Sack, piano, dedicated to the memory of deceased faculty members Michael A. Galasso and Loren D. Davidson; and the American Music Festival presented by Phi Mu Alpha Sinfonia and Sigma Alpha Iota, professional music organizations. The Louisiana Council for Music and the Performing Arts, in cooperation with the LSU School of Music and the Carnegie Hall Jeunesses Musicals, Incorporated, presented Gisela Depkat, cellist, in recital, and in June of 1968, Corbelita J. Astraquillo, soprano, presented a recital on the University campus.<sup>303</sup>

The 25th Festival of Contemporary Music, held in March and April of 1968, presented the eminent American composer Milton Babbitt, William Schubael Conant Professor of Music at Princeton University and a member of the Committee of Direction for the Electronic Music Center of Columbia-Princeton Universities. Babbitt presented lecture-demonstrations on electronic music which were followed by panel discussions. Babbitt's presence was "not only a high point in the Festival, but also the highest point in the lecture series for the University."<sup>304</sup> Also appearing in the Festival were a number of performances and works by School of Music faculty and students, including Sonata for Violin Solo, written by Peter Paul Fuchs, and Sonata No. 2 for Unaccompanied Violin,



written by Kenneth B. Klaus, both performed by C. Dinos Constantinides. Another work by Klaus, Sonata for Horn and Piano, was performed by Richard F. Norem and Milton H. Hallman. Of interest in the future development of the School of Music was the performance of Three Children's Songs, written by Wallace C. McKenzie, Jr., present head of the Department of Music in Wayland Baptist College, in Texas, and future faculty member of the School of Music.<sup>305</sup>

#### Performing Groups and Performances (1968-1969)

School of Music faculty members who were involved in faculty or faculty-assisted recitals during the 1968-1969 academic year included the following: C. Dinos Constantinides, Rowena R. Dickey, Dallas M. Draper, Jack E. Guerry, E. Earnest Harrison, Richard J. Heschke, Victor A. Klimash, Paul R. Knowles, John P. Patterson, Earl W. Redding, and George H. Walter, Jr.<sup>306</sup>

There were 27 Bachelor of Music recitals with the following distributions: 5 soprano, 1 mezzo-soprano, 1 contralto, 1 tenor, 1 baritone, 1 bass-baritone, 2 violin, 1 viola, 3 clarinet, 2 French horn, 1 trumpet, 1 trombone, 4 piano, 2 organ, and 1 percussion. Master of Music recitals numbered 9: 2 soprano, 1 tenor, 1 baritone, 1 bass-baritone, 1 violin, 2 clarinet, and 1 piano.<sup>307</sup>

In October of 1968, the LSU Symphony Orchestra presented the first performance of Composition for String Orchestra by C. Dinos Constantinides, and Concertino for Violin and Orchestra by Peter Paul Fuchs, with Fuchs conducting and Constantinides as soloist for both works. In May of 1969, the Symphony, also under the direction of Fuchs, presented a program in observance of a "Fortnight of Music," declared

by Louisiana Governor John J. McKeithen. The LSU Summer Symphony, under the direction of Thaddeus J. Brys, presented two concerts, one of them featuring faculty members Corbelita J. Astraquillo, Victor A. Klimash, Paul R. Knowles, and George H. Walter, Jr.<sup>308</sup>

The LSU Tiger Band performed at the Houston Oilers and New Orleans Saints football games, in addition to performing at the Peach Bowl in Atlanta, Georgia, on December 30, 1968. The LSU Symphonic Band received one of the four initial invitations issued to such organizations in the United States to perform at the National Biennial Conference of the College Band Directors National Association, conducted at the University of Tennessee in February of 1969, but was forced to decline because of lack of funds. The LSU Symphonic Band, assisted by the LSU A Cappella Choir, performed in a May 1969, concert, and the LSU Concert Band, with James N. Geideman conducting, performed in April of the same year. The LSU Trombone Choir, with Irvin L. Wagner directing, presented a program on the student recital hour of October 23, 1968.<sup>309</sup>

The LSU A Cappella Choir, under the direction of Dallas M. Draper, presented its 18th Annual Candlelight Christmas Concert with Narration, and a Spring Concert. The Choir also performed at the Governor's Prayer Breakfast and the Governor's Carol Singing Ceremony. The LSU University Chorus, in cooperation with the LSU A Cappella Choir, LSU Wind Ensemble, and guest faculty soloist, Paul R. Knowles, presented Ottorino Respighi's Laud to the Nativity, in December of 1968, with Dallas M. Draper conducting.<sup>310</sup>

Victor A. Klimash was the director of the second semester Univer-

sity Chorus in a concert with members of the Symphony Orchestra. The LSU Women's Chorus, with Klimash conducting, performed a concert in May of 1969, dedicated to Professor Polly Gibbs on the occasion of her retirement and in observance of the "Fortnight of Music," proclaimed by Governor John J. McKeithen, and sponsored by the Louisiana Council for Music and the Performing Arts. The July 21, 1969, concert by the LSU Summer Chorus, directed by Klimash, was dedicated to "the heroic men of Apollo II."<sup>311</sup>

The Opera Theater produced a major opera in the spring, and two one-act operas at its fall workshop, then performed excerpts from major operas at a spring "opera in the round." The November Double Bill of Comic Operas included Giovanni B. Pergolesi's The Maid as Mistress and Giacomo Puccini's Gianni Schicchi, both done in English.<sup>312</sup>

Performances of special note included: a Faculty Homecoming Recital with faculty members C. Dinos Constantinides, Jack E. Guerry, Paul R. Knowles, and Myrtis F. Riley; a recital by the LSU Faculty Woodwind Quintet; a presentation of the students of Jack E. Guerry in "Two evenings of piano concertos"; a Chamber Music Recital by the students of Thaddeus J. Brys; a Program of American Music presented by Sigma Alpha Iota, women's professional music sorority; a violin recital by the students of C. Dinos Constantinides, and a performance by the LSU Baroque Ensemble (See figure 12, p. 261) at the NACWPI conference in Mobile, Alabama. Members of the Ensemble included Phyllis H. Harrison, E. Earnest Harrison, John P. Patterson, and Jeanne A. Timm.<sup>313</sup>

The 26th Festival of Contemporary Music was held in March and April of 1969, and featured many faculty and student performances. Of



Fig. 12. LSU Baroque Ensemble

special note was the world premier of Elie Siegmeister's The Plough and the Stars by the LSU Opera Theater, Peter Paul Fuchs, conductor and stage director. Dallas M. Draper conducted and prepared the opera chorus. Hermann Reutter presented a lecture and recital of his works; Reutter's Trypticon St. Sebastian was performed by LSU alumna Constance Navratil and faculty member Victor A. Klimash, accompanied by George H. Walter, Jr. Other LSU School of Music faculty members and ensembles which presented programs on the Festival were Thaddeus J. Brys, C. Dinos Constantinides, Paul D. Dirksmeyer, Milton H. Hallman, E. Earnest Harrison, Kenneth B. Klaus, Wallace C. McKenzie, Jr., Richard F. Norem, and George H. Walter, Jr., the LSU Faculty Woodwind Quintet, the LSU Jazz Workshop Ensemble, and the LSU Symphony Orchestra.<sup>314</sup>

Performances at the School of Music by visitors to the University included programs by Anthony Goldstone, pianist, the Pensacola (Florida) Junior College Concert Choir, and the Southern Illinois University Choir.

#### Performing Groups and Performances (1969-1970)

Faculty members taking part in faculty recitals at the School of Music during the 1969-1970 academic year included: Dallas M. Draper, Milton H. Hallman, E. Earnest Harrison, Richard J. Beschke, Victor A. Klimash, Earl W. Redding, and Daniel P. Sher.<sup>315</sup>

There were 21 Bachelor of Music recitals with the following distribution: 6 soprano, 1 tenor, 1 baritone, 1 violin, 1 cello, 1 oboe, 2 clarinet, 1 trumpet, 1 trombone, 5 piano, and 1 organ. Master of Music recitals numbered 12: 3 soprano, 1 violin, 2 flute, 1 oboe, 2 clarinet, 1 trombone, 1 piano, and 1 organ.<sup>316</sup>

The LSU Symphony Orchestra, under the direction of Peter Paul Fuchs, presented a concert during the Fall semester of 1969, featuring faculty member Milton H. Hallman, pianist, and a performance of Tagelied, a work composed by faculty member Wallace C. McKenzie, Jr. In the spring of 1970, student soloists and conductors were featured on a program by the Symphony Orchestra.<sup>317</sup>

The LSU Symphonic Band and the LSU Wind Ensemble, under the direction of William F. Swor, presented a concert in May of 1970.

The 19th Annual Candlelight Christmas Concert with Narrative, presented by the LSU A Cappella Choir, under the direction of Dallas M. Draper, was dedicated to former faculty member, Polly Gibbs, who had retired in the spring of 1969. The LSU Summer Chorus, also directed by Draper, presented Wolfgang A. Mozart's Requiem Mass, accompanied by the LSU Summer Symphony Orchestra.<sup>318</sup>

The LSU University Chorus, Victor A. Klimash conductor, presented J. S. Bach's Magnificat and Benjamin Britten's Rejoice in the Lamb, with the LSU Symphony Orchestra at a program in December of 1969. During the Spring semester, the Chorus presented Ralph Vaughn Williams's Mass in G Minor, and Ludwig van Beethoven's Ninth Symphony, in commemoration, of the two-hundredth birthday of the composer. Soloists for the latter work included faculty members Paul R. Knowles and Victor A. Klimash.<sup>319</sup>

The LSU Opera Theater presented a Double-Bill of one-act Operas including The Cadi Outwitted, by Christoph W. Gluck, and The Tenor, by Hugo Weisgall; in the spring, the Opera Theater presented Giacomo Puccini's Manon Lescaut, with Peter Paul Fuchs conductor, and E. Eugene

Cline as the chorus master.

The LSU Faculty Woodwind Quintet became the Timm Woodwind Quintet when members decided to change the name to reflect the fact that Dr. Timm had founded the ensemble in 1955.<sup>321</sup> The newly named Quintet performed a large number of school concerts under the auspices of a grant awarded by the Louisiana Council for Music and the Performing Arts. Members included Jeanne A. Timm (flute), wife of Dr. Timm, and Professors E. Earnest Harrison (oboe), Paul D. Dirksmeyer (clarinet), John P. Patterson (bassoon), and Richard F. Norem (French horn).<sup>322</sup>

Other performances of note included: recitals by the Festival Arts Trio, including faculty members C. Dinos Constantinides, Thaddeus J. Brys, and Daniel P. Sher; a violin recital by the students of Constantinides; a recital by John Lil, pianist, presented by the Carnegie Hall Jeunesses Musicales, Incorporated, the LSU School of Music, and the Louisiana Council for Music and the Performing Arts; a Faculty Showcase Concert of Chamber Music featuring faculty members Campbell, Dirksmeyer, Edmunds, Foss, Hallman, Harrison, Knowles, Norem, Patterson, Saxon, and J. Timm; a concert by the Chattanooga Boys Choir; and the regional meeting of the American Musicological Society.<sup>323</sup>

The School of Music, in conjunction with the Southeast Choral Conductors Conference presented a festival concert in February of 1970, with Hugh Ross and Gunther Schuller, guest conductors. Ensembles participating in this performance included the Belhaven College Community Choir, the Southern University Concert Choir, and the LSU A Cappella Choir and Symphony Orchestra.<sup>324</sup>

The 27th Festival of Contemporary Music, under the leadership of Kenneth B. Klaus, Festival Committee Chairman, presented programs featuring such groups as the Southern University Jazz Ensemble, with Alvin Batiste, director, in a lecture-concert, and a Sigma Alpha Iota American Musicales, featuring faculty members Astraquillo, Harrison, Klimash, Sher, and Walter.<sup>325</sup>

On a lighter note, was a "special" faculty presentation on the April 1, 1970, Student Recital Hour. The following is a partial listing of some of the works and performers on this April Fool's notable program:

Organ Fantasia....."Hot-foot Dickey"  
 The Incomparable Vocal Stylings of "P. Raymond Knowles,"  
 accompanied at the piano by "Whole-tone Walter"  
"Ballerina Corbelina"  
Inebriated Digits....."Pianola Ro"  
Because?....."Drippah Drapah"  
Encore....."Victor Herbert"  
 "Smooch Holler Sextette" 326

A series of Faculty Showcase Concerts were introduced by George D. Foss, Jr., in the LSU Union Colonnade Theater, designed to bring the vocal and instrumental talents of the School of Music faculty before the public more regularly.

#### Performances and Performing Groups (1970-1971)

LSU School of Music faculty members taking part in faculty recitals during the 1970-1971 academic year included Thaddeus J. Brys, C. Dinos Constantinides, Dallas M. Draper, Paul D. Dirksmeyer, Peter Paul Fuchs, E. Earnest Harrison, Richard J. Heschke, Victor A. Klimash, Richard F. Norem, John P. Patterson, Earl W. Redding, Nancy G. Saxon, Daniel P. Sher, Jeanne A. Timm, and George H. Walter, Jr.<sup>327</sup>



There were 16 Bachelor of Music recitals with the following distribution: 7 soprano, 1 mezzo-soprano, 1 tenor, 3 violin, 1 flute, 1 oboe, 1 piano, and 1 organ. Master of Music recitals numbered 14: 3 soprano, 1 tenor, 1 baritone, 1 bass-baritone, 1 violin, 2 flute, 1 bassoon, 1 trumpet, 1 tuba, 1 piano, and 1 organ. Of special note were the first presentations of recitals for the Doctor of Musical Arts degree: there were 2 tenor recitals, and 1 oboe.<sup>328</sup>

The LSU Symphony Orchestra, with Peter Paul Fuchs conducting, and the Summer Symphony, with Thaddeus J. Brys conducting, presented various performances.

Fifteen new arrangements by LSU faculty member John F. Edmunds were published by the Big 3 Music Corporation of New York and distributed to 25,000 school band directors throughout the nation. In a national contest sponsored by the Chevrolet Division of General Motors Corporation, the LSU Tiger Band was selected as the 1970 All-American College TV Band (See figure 13, p. 267), and in recognition of this honor, the "Golden Band from Tigerland" presented the half-time entertainment for the East-West Shriner's Football Game in Oakland California. Chancellor Cecil G. Taylor presented a certificate of meritorious service to William F. Swor, Director of Bands, and commended "the Director of the Tiger Band, the hundreds of student members of the band, and all others who contributed in making the LSU Tiger Marching Band such a widely acclaimed and delightful source of favorable publicity and recognition for the University."<sup>330</sup> The Tiger Band also performed at the Orange Bowl in Miami, Florida, on January 1, 1971.

The LSU Symphonic and Concert Bands presented their usual concerts

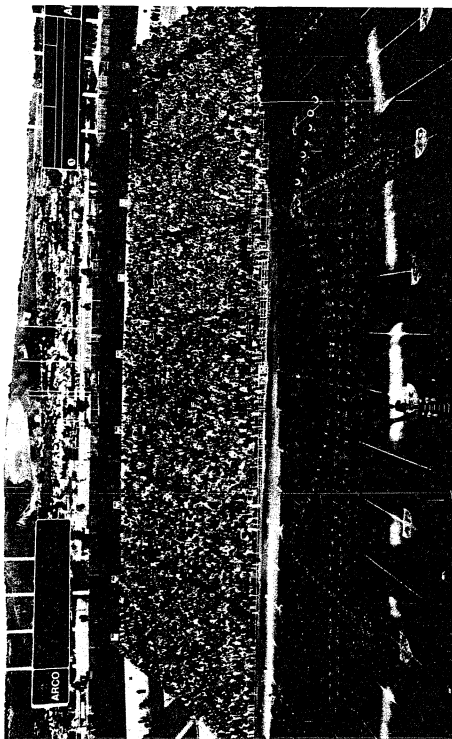


Fig. 13. 1970 All-American T.V. College Band

during the Spring semester of 1971, and on one of these concerts, presented on April 28, 1971, a piece entitled Latin and Lace, by John F. Edmunds, and another piece Ceremonial Sketch, by former LSU Band Director Thomas N. Tyra, were played. The Edmunds composition was selected as one of the top 100 band publications of 1965 by Instrumentalist magazine.<sup>331</sup>

In addition to its Annual Christmas Candlelight Concert and Spring Concert, members of the LSU A Cappella Choir sang at the Capitol House Hotel for the Governor's Prayer Breakfast, and presented concerts in cities in Mississippi and Louisiana during its Spring Tour of April 1971.

Other choral groups, now under the direction of Victor A. Klimash, presented several concerts. The LSU University Chorus presented George F. Handel's Judas Maccabaeus in the fall of 1970 and Johannes Brahms's Requiem in the spring of 1971. Klimash also conducted the Women's Chorus and Summer Chorus.<sup>332</sup>

The Opera Department presented Carl Millöcker's opera, The Beggar Student, a comic opera in three acts, and Wolfgang A. Mozart's The Magic Flute, with Peter Paul Fuchs conducting.

The Brass Guild was organized by George D. Foss, Jr., with the intent of acquainting music students with historical and contemporary repertoire for brass instruments, and to recapture some of the colorful tradition which surrounded the art of brass playing through the centuries. The Brass Guild reinstituted some of the old customs, with concerts of festive music from the LSU Memorial Tower at Thanksgiving, and rounds of caroling on the University campus during the Christmas

season. The inaugural concert of the LSU Brass Guild was presented on December 15, 1970, in the University Theater.<sup>333</sup>

Concerts by faculty and students of the School of Music included: a tour of Mississippi, Alabama, and Louisiana by the Timm Woodwind Quintet; several programs presented by the Festival Arts Trio; a program of compositions by C. Dinos Constantinides; the Sigma Alpha Iota program of American music; George and Jean Foss in a "somewhat informal spring evening of traditional ballads, folksongs, and other stuff"; and a violin recital by the students of Constantinides.<sup>334</sup>

Faculty Showcase Concerts featured the following faculty members: Abel, Astraquillo, Campbell, Constantinides, Cutrer, Dirksmeyer, Draper, Foss, Hallman, Harrison, Klaus, Klimash, Knowles, Norem, Patterson, Riley, Saxon, and Shambaugh.

Other performances of note included: the New Age String Quartet from Fresno State College in California; Ivan Nunez, pianist, presented in cooperation with Carnegie Hall Jeunesses Musicales, Incorporated, the Louisiana Council for Music and the Performing Arts, and the LSU School of Music; performances by the LSU Festival Arts Trio, and the LSU Baroque Ensemble, an all-Bach piano recital by Helena Costa, sponsored by the Baton Rouge Symphony; and the Summer Festival of Arts concert featuring former faculty member Constance E. Knox.<sup>335</sup>

The 28th Festival of Contemporary Music featured a lecture by Dr. Gibert Chase, internationally known musicologist. Also on the program were a number of original compositions by members of the LSU School of Music faculty, including: Symphony for Five Winds by Paul Louis Abel, Four Songs on Poems by Sappho, by C. Dinos Constantinides, and Markings

by Kenneth B. Klaus.<sup>336</sup>

### Special Events

#### Special Events (1963-1964)

The entire University was visited by a group representing the Southern Association of Colleges and Schools on April 12-15, 1964. This association is the official over-all accrediting agency for universities and colleges, and was to make an evaluation of the quality of instruction at Louisiana State University.<sup>337</sup>

The LSU Student Union Building on the Baton Rouge campus was completed and put into operation early in 1964. The dedication of the new Union Building took place on April 28, 1964. Internationally acclaimed pianist Van Cliburn presented the first recital in the Union Theater.<sup>338</sup> A year-round schedule of activities was to be coordinated with the physical facilities, making the Union a vital part of campus community life.

A motion was carried unanimously at the July 3, 1963, meeting of the faculty of the School of Music, that the Festival of Contemporary Music be continued and be under the direction of a committee of full-time faculty members appointed by the Director of the School of Music.<sup>339</sup> This was to assure the continuation of the Festival which was begun in 1944 by retired Professor Helen L. Gunderson. Faculty members who were appointed to membership on the newly created Festival Committee included Paul Louis Abel (Chairman), Thaddeus J. Brys, Frederick B. Crane, and Kenneth B. Klaus.<sup>340</sup>

### Special Events (1964-1965)

Among the special events which directly affected the School of Music was the formation of the Louisiana Council for Music and Performing Arts, Inc., a cultural and educational organization designed to:

1. develop a cultural exchange plan throughout Louisiana
2. develop a listing of talent and organizations in this field, so that each community could note what it had to offer and what other communities provided
3. encourage the booking of one or more cultural attractions from such lists, thus giving artists new incentive to remain in Louisiana, and at the same time allow Louisianians to benefit by enjoyment of the talent remaining in the state.<sup>341</sup>

Lucille J. Blum (Mrs. Edwin H.) was the founder and President of the Council.

In the area of student activities, a student chapter of MENC was established at Louisiana State University, giving persons interested in music the opportunity to receive professional guidance.<sup>342</sup> In addition, a chapter of Pi Kappa Lambda, a national honorary music organization, was in the process of being organized, and in May of 1965 the Beta Lambda Chapter of Pi Kappa Lambda was established at LSU with Dr. Timm as the first initiate.<sup>343</sup>

Of import to future facilities at the LSU School of Music was the announcement of the erection of a \$900,000 men's dining hall, formally named the "Pentagon Dining Hall" (See figure 14, p. 272) by the LSU Board of Supervisors.<sup>344</sup>

### Special Events (1965-1966)

In connection with continuing efforts by the administration to develop Louisiana State University into a first-rank institution, each

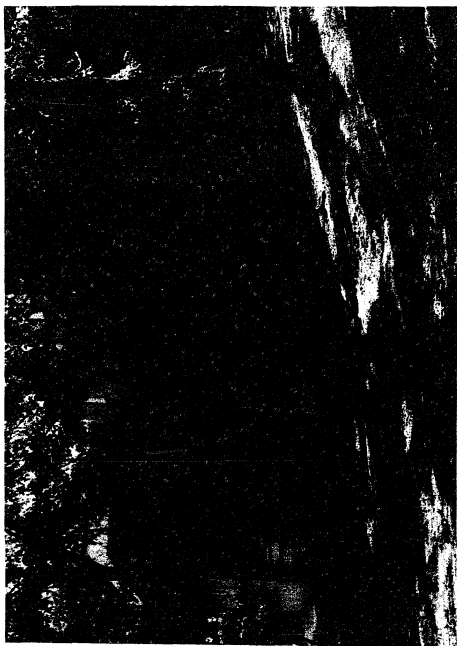


Fig. 14. LSU Pentagon Dining Hall

college, school, division, and department of the Main Campus was requested in 1965 to prepare and submit a summary analysis of where each individual unit should be in 1970, translated into terms of personnel, facilities, and programs.

On February 23, 1966, Governor John J. McKeithen issued an executive order which established the Louisiana Council for Music and the Performing Arts as the official commission to work with the federal government on the Arts and Humanities projects. L. Bruce Jones was selected to be on the board of this organization.<sup>345</sup> At a later meeting, the faculty of the School of Music was asked to nominate a music student from LSU for a \$1,000 award from the National Foundation on the Arts and Humanities. This pilot project would provide assistance to young artists, composers, and creative writers who were United States citizens, and who would be graduating from institutions of higher education in the spring.

Through the generosity of many donors during 1965, the LSU Foundation was able to provide financial support for study grants for outstanding pianists.

The Band Department conducted a Summer Band Camp for high school instrumentalists on the campus of Louisiana State University, in June of 1966.

Of academic interest was the approval of the Council of Academic Deans and Directors of a change to a four-point grading system for the entire campus. Dr. Timm had been selected to serve on a special three-man sub-committee to study this grading system, and had noted that the change was regarded as "salutary and desirable."<sup>346</sup>



### Special Events (1966-1967)

For many years the School of Music had offered a number of programs through the General Extension Division. In the summer of 1966, through a grant from the Federal Government and the State Department of Education, the Workshop in Music Education for Elementary Teachers was increased in number of participants and in staff.<sup>347</sup> The 11th Annual Summer Vocal Clinic for outstanding high school vocal music students was held at LSU June 18-24, 1967, with Ilda M. Schriefer, Clinic Chairman.<sup>348</sup>

Loren D. Davidson established an experimental program of voice teaching in his Class Voice Pedagogy (Education 231-232). Each student was assigned another person outside the class to teach. The class studied the problems encountered and the results of the teaching were graded by regular voice faculty.<sup>349</sup>

In the area of student aid, the LSU Alumni Foundation allocated \$1,000 for scholarships for outstanding pianists in order to attract finer piano talent to LSU. Memorial funds were established in honor of recently-deceased faculty members to attract outstanding student talent to LSU and to provide financial support for gifted musicians.

The LSU School of Music was allocated three National Defense Education Act (NDEA) Fellowships beginning in the Fall of 1967. The fellowships provided an initial annual grant of \$2,000 plus additional stipends for dependents.<sup>350</sup>

A School of Music brochure was prepared, under the leadership of faculty member, Richard F. Norem. These brochures were mailed to every high school teacher in Louisiana.

In 1967, on Spring Alumni Day, a group of former students met in the Music and Dramatic Arts Building to form the Louisiana State Music Alumni Association. The purpose of the organization was to 1) help the School of Music in any way, 2) attract talented music students to LSU, and 3) give them encouragement and assistance once they arrived.<sup>351</sup>

#### Special Events (1967-1968)

In lieu of its customary Band Day, the LSU Band Department undertook a new project, the LSU Invitational Marching Band Festival, held October 14, 1967. Band Day had always been a very expensive endeavor, and the Band Department felt that the new marching festival would be "an expenditure of such funds with more sound purpose and resulting educational value."<sup>352</sup>

The 12th annual Summer Vocal Clinic for outstanding high school vocal music students was held June 16-22, 1968, with the following members of the School of Music faculty taking an active part: Elizabeth L. Allen, Dallas M. Draper, Earl W. Redding, Everett L. Timm, and Ilda M. Schriefer, Chairman of the Clinic.<sup>353</sup> The LSU Music Alumni Association was organized on April 22, 1967, with Alma Peterson, President.<sup>354</sup>

A bid of \$9,777,000 was accepted by the State Capital Construction and Improvement Commission for construction of a new auditorium on the Main Campus, according to an administrative report to the faculty and staff of Louisiana State University, dated April 8, 1968.<sup>355</sup>

### Special Events (1968-1969)

On March 20-21, 1969, the LSU School of Music was visited by Dr. Earl V. Moore, Dean Emeritus of the School of Music of the University of Michigan and presently Dean of Music at the University of Houston, and Mr. Himie Voxman, Dean of the School of Music of the University of Iowa. The visit was for the renewal of accreditation of the School of Music by NASM. The last time a visitor from NASM had visited the LSU campus was in 1945; Dr. Timm had done a self-survey in June of 1959, without the benefit of an examiner. At the March 31, 1969, meeting of the School of Music faculty, Dr. Timm reported on the visitation by the representatives of the NASM. He indicated in his remarks that the NASM visitors were favorably impressed by the faculty and the quality of the teaching; they felt that the school could be improved by additional faculty and expanded physical facilities.<sup>356</sup>

Other events of interest included the 2nd Marching Band Festival in October, 1968, the 4th annual Concerto Competition for pianists and solo instrumentalists, and the tour to schools in Louisiana by the Band and the LSU Faculty Woodwind Quintet. Song interpretation expert, Hermann Reutter, conducted a seminar for singers with a background in French and German art songs. Reutter, a prominent German composer, vocal coach, and music educator, visited the University in February and March for a lecture open to the general public as part of the Festival of Contemporary Music.<sup>357</sup>

### Special Events (1969-1970)

The 1969-1970 school year marked the 100th anniversary of LSU in Baton Rouge and of its existence as a University. The State Seminary

of Learning moved to Baton Rouge from Pineville in late October, 1869, and the name of the institution was changed to Louisiana State University and Agricultural and Mechanical College in early 1870. Dr. Timm was appointed to serve on an LSU Centennial Committee to work out arrangements for appropriately celebrating LSU's 100 years of existence in the Baton Rouge community.

Dr. Cecil G. Taylor, Chancellor of LSU at Baton Rouge, and Dr. Timm, Dean of the School of Music, announced that the LSU School of Music was approved for "continuance in good standing" as a member of NASM. Quotations from the examiner's report included:

A highly competent and loyal staff. A well qualified student body. We were impressed with their discipline, their intelligent participation in classroom discussion, and their level of achievement as observed in recital and rehearsal. A sympathetic central administration. We found the administrators to have great pride in the school's accomplishments and a sincere desire to further its goals as soon as budget permits. A broad span of offerings and the fact that the School of Music is in the best position in the state to offer such a high-class educational program. Congenial relationships between university and community. There is a good deal of cooperation with respect to personnel in symphony, opera, and choral activity. In summary, the School of Music is providing a high quality of leadership in its area. When adequate space, more staff, and equipment are provided, the institution will undoubtedly move forward and realize the enviable potential it possesses.<sup>358</sup>

Conferences and clinics held on the LSU School of Music campus during the 1969-1970 year included: the Southeastern Choral Conductors Conference, the College Band Director's National Association Conference, the Louisiana Music Teachers Association annual convention, held jointly with the Louisiana chapters of the National Association of Teachers of Singing and the American String Teachers Association, the State Convention of the Future Music Leaders of America, and the Gulf

States Region Convention of the Phi Mu Alpha Sinfonia Fraternity of America.

Although all of the State supported colleges and universities had been integrated for several years, the United States Department of Health, Education and Welfare (HEW) wanted LSU and Southern Universities in Baton Rouge, New Orleans and Shreveport, and Grambling College and the Louisiana Polytechnic Institute to lose their traditional identities as white or black schools. Faculty members from the School of Music interchanged through several performances with faculty, students, and organizations from Southern University.

#### Special Events (1970-1971)

The Governor's Honors Program in music was established by the Louisiana Council for Music and the Performing Arts to provide a week of concentrated music training and studies for outstanding musicians in Louisiana at one of the State Universities. Richard F. Norem, Assistant to the Dean, was Chairman for the event.<sup>359</sup>

The LSU Alumni Federation recorded an album of University songs and other compositions with performances by the LSU Band and the A Cappella Choir.<sup>360</sup>

A self-study program, the first to be conducted at the University in nine years, was undertaken beginning in 1971. The program for accreditation was to insure educational quality and was extended over a ten-year period. The study was based on eleven standards set by the Southern Association of Colleges and Schools. These were: purpose, organization and administration, educational program, financial resources, faculty, library, student affairs, physical plant, special

activities, graduate program, and research.<sup>361</sup>

The Louisiana Music Lending Library was begun in 1971 by Lucille J. Blum, President and founder of the Louisiana Council for Music and the Performing Arts. Each year the Council allocated money to this Library. Everett L. Timm served as coordinator for the Lending Library, and according to Timm, the Library was the only one of its kind in the country.<sup>362</sup>

## Notes

<sup>1</sup> Lynda Boydstrum, "Music School Programs, Techniques Are Changing," Morning Advocate, 9 November 1971, p. 6-B.

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<sup>3</sup> Dr. Everett L. Timm to Dr. Bernard F. Sliger, Dean of Academic Affairs, 13 August 1966, files of the LSU School of Music.

<sup>4</sup> Dr. Paul W. Murrill, Provost and Vice Chancellor, to the entire LSU Faculty, 5 September 1972, files of the LSU School of Music.

<sup>5</sup> Dr. Everett L. Timm to Dr. Cecil G. Taylor, Chancellor, 13 February 1967, files of the LSU School of Music, p. 2.

<sup>6</sup> Ibid.

<sup>7</sup> School of Music Faculty List for 1963-1964, files of the LSU School of Music.

<sup>8</sup> The School of Music Biennial Report for 1962-1964, files of the LSU School of Music, p. 1.

<sup>9</sup> Ibid., p. 2.

<sup>10</sup> Ibid.

<sup>11</sup> President John A. Hunter to Dr. Everett L. Timm, 8 April 1963, files of the LSU School of Music.

<sup>12</sup> The School of Music Biennial Report for 1962-1964, files of the LSU School of Music, p. 4.

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- 22 Dr. Everett L. Timm to Dr. Grover E. Murray, Vice President and Dean of Academic Affairs, 17 September 1964, files of the LSU School of Music.
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38 "LSU Music Dean Will Receive Honorary Degree," Morning Advocate, 28 May 1967, p. 4-A.

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<sup>41</sup> Dr. Everett L. Timm to Dr. Robert Choate, Boston University School of Applied Art, 15 February 1967, files of the LSU School of Music.

<sup>42</sup> Appointment Form dated 24 February 1967, files of the LSU School of Music.

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<sup>44</sup> Dr. Everett L. Timm to Dr. Max Goodrich, Dean of the Graduate School, 20 September 1967, files of the LSU School of Music.

<sup>45</sup> Interview with Mrs. Claude (Edith) Kirkpatrick, Baton Rouge, Louisiana, 6 October 1983.

<sup>46</sup> Dr. Bernard F. Sliger, Dean of Academic Affairs, to Quinn M. Coco, Comptroller, 11 August 1967, files of the LSU School of Music.

<sup>47</sup> School of Music Faculty Memorandum dated 24 January 1968, files of the LSU School of Music.

<sup>48</sup> Dr. Cecil G. Taylor, Chancellor, to Dr. Everett L. Timm, 8 April 1968, files of the LSU School of Music.

<sup>49</sup> "Former Head of LSU Dept. Dies in New York", Morning Advocate, 2 February 1968, p. 9-C.

<sup>50</sup> Personnel files of the LSU School of Music.

<sup>51</sup> Dr. Everett L. Timm to President John A. Hunter, 20 April 1967, files of the LSU School of Music.

<sup>52</sup> Ibid.

<sup>53</sup> School of Music Faculty List for 1968-1969, files of the LSU School of Music.

<sup>54</sup> Changes in School of Music Faculty List for 1968-1969, files of the LSU School of Music.

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<sup>64</sup> Interview with Dr. Wallace C. McKenzie, Jr., LSU School of Music, 14 October 1983.

<sup>65</sup> Dr. Kenneth B. Klaus to Dr. David M. Robinson, Acting Dean of Academic Affairs, 24 February 1969, files of the LSU School of Music.

<sup>66</sup> Files of the LSU Public Relations Department.

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A HISTORY OF THE LOUISIANA STATE UNIVERSITY

SCHOOL OF MUSIC (1955-1979)

VOL. II

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy

in

The School of Music

by

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B.M.Ed, Louisiana State University, 1970

M.M.Ed, Louisiana State University, 1973

December 1983

## CHAPTER IV

### THE GROWTH AND DEVELOPMENT OF THE LOUISIANA STATE UNIVERSITY SCHOOL OF MUSIC FROM 1971 TO 1979

#### Introduction

The period from 1971 to 1979 in the history of the School of Music was marked by the School's growth in many new and significant directions. In his unassuming and thoroughly professional way, Everett L. Timm kept the School of Music organization continually searching and developing new procedures which were responsible for the growth of the School into an institution of international renown. The changes and directions for the future that were established over the eight years from 1971 to 1979 were important for the life and future of the LSU School of Music, and Timm's stable and sensitive leadership were crucial in accomplishing these changes and directions. Though the School of Music faculty had a multitude of problems concerning their working conditions and teaching loads, few faculty members left the LSU School of Music for positions in other schools. Timm felt that "the happiness and stability of the staff is essential to the development and building of the music department."<sup>1</sup> Timm also had a positive and determined attitude toward the continuous growth of Louisiana State University.

Changes in the faculty of the School of Music during the period from 1971 to 1979 resulted from one death and five retirements. The

number of earned doctorates among the faculty in 1971 was 11; earned doctorates as of 1979 numbered 17. One member of the faculty had been awarded an Honorary Doctorate, and two faculty members were working toward their doctorates. The number of faculty members in 1971 was 38; the number included in the faculty roster for the 1978-1979 academic year was 43.

During the period from 1971 to 1979, the School of Music developed into a school with strong programs leading to Bachelor, Master, Doctor of Philosophy, and Doctor of Musical Arts degrees. Plans for additional degree programs with majors in conducting, production of musical theater, and audio engineering were in progress in 1979. Dean Timm felt that the LSU School of Music curricula should always be challenged, and that the charge of each faculty member was to check the curricula constantly to see if the School of Music was serving the needs of present day students. According to Timm, areas which needed additional exploration as of 1979 included computerized music, commercial music including recording and arranging, arts management field, and possibly re-evaluating the area of music therapy.<sup>2</sup>

The awarding of the first Doctor of Musical Arts degree in December of 1971 marked the beginning of a significant period of growth in the graduate enrollment of the School of Music, as reflected by the numbers and types of recitals, the numbers and types of degrees awarded, and the actual enrollment figures. Because of the shortage of space, the number of students permitted to enroll in a music curriculum was reduced drastically, by administrative decree effective the Fall semester of 1974. The faculty regretted that the School of Music was

forced to reduce its enrollment because they had underwritten the growth of the School by teaching heavy loads with the hope for better facilities and additional faculty.

Reduced enrollment did not minimize the need of the School of Music for better library facilities, new equipment, an organ recital room, faculty studios and offices, and space for graduate assistants. There was in 1979 still a shortage of storage space, rehearsal rooms, adequate listening facilities, and a recital hall. However, some of these deficiencies in facilities were relieved with the acquisition of space in the LSU Pentagon Cafeteria for choral and opera activities and music appreciation classes and office space in the LSU Student Health Services (Infirmary) Building. In addition, a theory listening laboratory was established in the house formerly occupied by Dean French, and a new organ and electronic synthesizer were acquired by the School of Music. In his last letter to School of Music alumni before his retirement as Dean, Everett L. Timm announced the approval of plans for the renovation and extension of the present Music and Dramatic Arts Building.

A new recital hall-theater, organ recital hall, and scenery shop are assured, as are a percussion studio, percussion practice rooms, orchestra conductor's studio, and orchestral library. The recital hall complex will be between the School of Music and Pleasant Hall on the Pleasant Hall lot. The percussion-orchestra building will be between the Band Hall and the Music and Dramatic Arts Building.<sup>3</sup>

Included in the future plans for the School of Music was the eventual acquisition of the rooms in the Music Building which were currently occupied by the LSU Speech Department.

The work of the School of Music faculty and students was frequently displayed before the public in the form of recitals, concerts, compositions, lectures, research projects, and publications. Two series of programs, the Festival of Contemporary Music and the New Times Concerts, kept faculty and students abreast of new trends in composition. Organizations such as the Collegium Musicum and the Brass Guild exposed faculty and students to historical and contemporary music literature. Various clinics, workshops, and other activities in music education helped to raise the standards of musical performance and appreciation within the State of Louisiana, and kept members of the School of Music faculty in touch with teaching situations at the elementary and secondary school levels.

#### Faculty

##### Faculty (1971-1972)

The faculty of the School of Music for the 1971-1972 academic year numbered 38 members: 8 Professors, 18 Associate Professors, 9 Assistant Professors, and 3 Instructors. Jeanne A. Timm was employed as a special lecturer in flute for the 1971-1972 school year.<sup>4</sup> Table 23 presents the 1971-1972 faculty of the School of Music.

There were no new additions to the School of Music faculty; however, two faculty members received promotions in rank. Milton H. Hallman was promoted from the rank of Assistant Professor to that of Associate Professor, and Earl W. Redding was promoted from the rank of Associate Professor to that of Professor.<sup>5</sup> Richard F. Norem substituted for Everett L. Timm, Dean, who was on sabbatical leave for the

TABLE 23

1971-1972 LSU SCHOOL OF MUSIC  
FACULTY LIST

<u>Professors</u>	<u>Assistant Professors</u>
Dallas M. Draper	William N. Blackwell
Peter Paul Fuchs	(vice Norem)
L. Bruce Jones	Larry B. Campbell
Kenneth B. Klaus	John F. Edmunds
(Alumni Professor)	James N. Geideman
Paul R. Knowles	Richard J. Heschke
Frank Crawford Page	Victor A. Klimash
Earl W. Redding	Myrtis F. Riley
Everett L. Timm (Dean)	Boyce R. Sher
	(vice Walter)
	Daniel P. Sher
	George H. Walter, Jr.
<u>Associate Professors</u>	<u>Instructors</u>
Paul Louis Abel	E. Eugene Cline
Corbelita J. Astraquillo	Norma S. Cutrer
Thaddeus J. Brys	Nancy G. Saxon
C. Dinos Constantinides	
Rowena R. Dickey	
Paul D. Dirksmeyer	
Louis Ferraro	
George D. Foss, Jr.	
Jack E. Guerry	
Milton H. Hallman	
E. Earnest Harrison	
Wallace C. McKenzie, Jr.	
Richard F. Norem	
(Assistant to the Dean)	
John P. Patterson	
Ilda M. Schriefer	
Robert F. Shambaugh	
William F. Swor	
J. Forrest West	
	<u>Special Lecturer</u>
	Jeanne A. Timm (Flute)
	<u>University Laboratory School</u>
	James F. Choate, Jr.
	Bobby Germany

second semester of the 1971-1972 academic year,<sup>6</sup> and William N. Blackwell taught Norem's students while Norem assumed full-time administrative duties.<sup>7</sup> George H. Walter, Jr., was also on sabbatical leave for the second semester of the 1971-1972 academic year, to study in England and France, and Boyce R. Sher substituted for Walter.<sup>8</sup>

Dr. Timm served on the Board of Directors of the Baton Rouge Symphony from 1955 to 1979 and on the Board of Directors of the Baton Rouge Community Concerts from 1955 to 1979. Timm also served on the Board of Directors of the Louisiana Council for Music and the Performing Arts from its inception to 1979.

According to the School of Music Biennial Report for 1970-1972, faculty members were active in research and scholarship. Corbelita J. Astraquillo launched a research project defining muscle action used in breathing as related to specific vocalises; C. Dinos Constantinides wrote a series of etudes for two violins to teach advanced violinists techniques in playing music in the chief contemporary idioms; Rowena R. Dickey had several editions of organ music published; E. Earnest Harrison had a number of editions for oboe published; John F. Edmunds had fifty-four compositions and arrangements for band published; Robert F. Shambaugh had a book, Recorder Method, published; E. Earnest Harrison reviewed oboe music for The Woodwind World; and Richard J. Heschke was the regular reviewer for new choral music for the Journal of Church Music.<sup>9</sup>

The following faculty members were officers in the professional organizations indicated: Everett L. Timm, Vice President of NASM and 1st Vice President of the Southern Division of MENC; E. Earnest



Harrison, Southern Division Chairman of NACWPI; Earl W. Redding, National Vocal Chairman of NATS and the MTNA; and Ilda M. Schriefer, President of LMTA. During Schriefer's tenure as LMTA President, beginning in 1965, a long-awaited plan for the certification of piano teachers was instituted and the first certifications were awarded.<sup>10</sup> Wallace C. McKenzie, Jr., served as Secretary-Treasurer of the International Webern Society.<sup>11</sup>

C. Dinos Constantinides was one of fourteen LSU faculty members honored as Outstanding Educators of America for 1972,<sup>12</sup> and was also presented one of two LSU Foundation Distinguished Faculty Fellowships for 1971-1972;<sup>13</sup> Dallas M. Draper appeared as the Director of the 1972 Sounds of America Chorale, a special chorus composed of outstanding student singers from all over the United States which concertized each summer in Europe.<sup>14</sup> John F. Edmunds won the ASCAP Serious Music Award for 1971-1972;<sup>15</sup> Frank Crawford Page received a \$1,000 Outstanding Undergraduate Teaching Award for 1971-1972 provided by the Standard Oil (Indiana) Foundation, Inc.;<sup>16</sup> and Wallace C. McKenzie, Jr., appeared as a lecturer and panelist at the Fifth International Webern Festival, held March 13-17, 1972, in Vienna, Austria.<sup>17</sup>

School of Music faculty members offered classes and private instruction through General Extension, judged music festivals, served as clinicians, performed with the Baton Rouge Symphony, and served local churches as conductors and organists.

#### Faculty (1972-1973)

The faculty of the School of Music for the 1972-1973 academic

year numbered 38: 8 Professors, 16 Associate Professors, 9 Assistant Professors, and 4 Instructors. Jeanne A. Timm was employed as a special lecturer in flute for the 1972-1973 school year.<sup>18</sup> Table 24 presents the 1972-1973 faculty of the School of Music.

New additions to the faculty included Tom D. Wafer, Instructor, music appreciation, and Roberta A. Wentling, Assistant Professor, voice. Sabbatical leaves were approved for C. Dinos Constantinides and E. Earnest Harrison for the second semester of the 1972-1973 academic year.<sup>19</sup> Allen R. Fuller, a DMA student, taught Constantinides' private students,<sup>20</sup> and Dr. James Grush assumed Harrison's responsibilities.<sup>21</sup> L. Bruce Jones was absent during the second semester of 1972-1973, due to a heart attack, and Fred Urrey, a graduate student, substituted for him. James H. Atwood, School of Music graduate student, was employed as a special lecturer for the second semester of the 1972-1973 school year, to relieve an overload in percussion.<sup>22</sup>

Retiring members of the School of Music faculty included Louis Ferraro and Ilda M. Schriefer;<sup>23</sup> there were no promotions in rank during the 1972-1973 academic year.

In the School of Music, research activities included acoustical improvement of instruments, raising arundo donax cane in Louisiana, the physiology of breathing while singing, research for books, and special editions of music. The following members of the School of Music faculty were involved in research:

- Corbelita J. Astraquillo-EMG Investigation of the  
Abdominal Musculature in the Act of Singing
- C. Dinos Constantinides-Etudes for Violin which Develop  
Technical Command of Contemporary Music
- Paul D. Dirksmeyer-Acoustical Development of the  
Clarinet Mouthpiece

TABLE 24

1972-1973 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Dallas M. Draper  
Peter Paul Fuchs  
L. Bruce Jones  
Kenneth B. Klaus  
(Alumni Professor)  
Paul R. Knowles  
Frank Crawford Page  
Earl W. Redding  
Everett L. Timm (Dean)

Associate Professors

Paul Louis Abel  
Corbelita J. Astrquillo  
Thaddeus J. Brys  
C. Dinos Constantinides  
Rowena R. Dickey  
Paul D. Dirksmeyer  
George D. Foss, Jr.  
Jack E. Guerry  
Milton H. Hallman  
E. Earnest Harrison  
Wallace C. McKenzie, Jr.  
Richard F. Norem  
(Assistant to the Dean)  
John P. Patterson  
Robert F. Shambaugh  
William F. Swor  
J. Forrest West

Assistant Professors

Larry B. Campbell  
John F. Edmunds  
James N. Ceideman  
James Grush (vice Harrison)  
Richard J. Heschke  
Victor A. Klimash  
Myrtis F. Riley  
Daniel P. Sher  
George H. Walter, Jr.  
Roberta A. Wentling

Instructors

E. Eugene Cline  
Norma S. Cutrer  
Nancy G. Saxon  
Tom D. Wafer

Special Lecturers

James H. Atwood (Percussion)  
Allen R. Fuller  
(Violin-vice Constantinides)  
Jeanne A. Timm (Flute)

University Laboratory School

James F. Choate, Jr.  
Bobby Germany

George D. Foss, Jr.-Collection of Mountain Folk Songs  
 Jack E. Guerry-Compilation of Music to Develop the  
Strength and Dexterity of the Pianist's Hands  
 E. Earnest Harrison-Special Editions for Oboe  
 Kenneth B. Klaus-Music of the Romantic Period  
 John P. Patterson-The Development of Arundo Donax  
Grown in Louisiana which is Suitable for Reed  
Making  
 Everett L. Timm-1) Improving the Embouchure and Head-  
joint of Flutes 2) Revision of book on the  
Woodwinds <sup>24</sup>

School of Music faculty members were active in several professional organizations, at the local, state, and national level. Everett L. Timm became acting President and Vice President of NASM upon the death of NASM President Dr. Carl M. Neumeyer in December of 1973.<sup>25</sup> Timm also served on the Academic Music Committee of the United States State Department, as Past President of the Southern Division of MENC, and represented NASM at the meeting of representatives of all accrediting agencies in the United States called by John R. Profitt, Director of the Accreditation and Institutional Eligibility Staff of the Bureau of Higher Education of the Office of Education.<sup>26</sup>

Other School of Music faculty members active in professional organizations included Robert F. Shambaugh, who was Chairman of Graduate Studies for the Southern Division of MENC, was recently elected President of the LMEA, and served in a forum at the Norfolk, Virginia, MENC Convention, with Richard F. Norem and Everett L. Timm.<sup>27</sup> Dallas M. Draper received a \$1,000 award from the Standard Oil (Indiana) Foundation, Inc., for outstanding graduate teaching. Draper was selected for this honor by LSU Chancellor Cecil G. Taylor on the basis of faculty recommendations.<sup>28</sup>

In 1971, Victor A. Klimash had formed the Choral Society of

Baton Rouge, an off-campus cultural group which provided the opportunity for interested singers in the Baton Rouge community to perform major choral works. In his 1972 request to use University rehearsal and performance facilities, Klimash stated his hope that the community would "continue to turn to its vital University for its cultural life."<sup>29</sup>

#### Faculty (1973-1974)

The faculty of the School of Music for the 1973-1974 academic year numbered 41 members: 9 Professors, 16 Associate Professors, 10 Assistant Professors, and 4 Instructors. In addition, Daniel A. Schultz and Jeanne A. Timm were employed as special lecturers in guitar and flute, respectively, for the 1973-1974 academic year.<sup>30</sup> Table 25 presents the 1973-1974 faculty of the School of Music.

New additions to the faculty of the School of Music included James M. Drew, Assistant Professor, music theory and composition, and Donald K. Gilbert, Assistant Professor, percussion and music theory.<sup>31</sup> Drew was a well-known composer who had received awards from the Fromm Music Foundation, Berkshire Music Center, and a Guggenheim Fellowship for 1972-1973; he was also the Commissioned Orchestral Composer and Composer-in-Residence at Tanglewood for 1973. Gilbert was first percussionist with the Eastman Philharmonic Orchestra and the Eastman Wind Ensemble before coming to LSU.<sup>32</sup>

Promotions in rank for faculty members of the School of Music included John F. Edmunds, from the rank of Assistant Professor to that of Associate Professor, and E. Earnest Harrison, from the rank of

TABLE 25

1973-1974 LSU SCHOOL OF MUSIC  
FACULTY LIST

<u>Professors</u>	<u>Assistant Professors</u>
Dallas M. Draper	William N. Blackwell
Peter Paul Fuchs	(vice Norem)
E. Earnest Harrison	Larry B. Campbell
L. Bruce Jones	James M. Drew
Kenneth B. Klaus	James N. Geideman
(Alumni Professor)	Donald K. Gilbert
Paul R. Knowles	Richard J. Heschke
Frank Crawford Page	Victor A. Klimash
Earl W. Redding	Myrtis F. Riley
Everett L. Timm (Dean)	Daniel P. Sher
	Roberta Wentling Skerrett
	Paul W. Stofft
	(vice Shambaugh)
	George H. Walter, Jr.
<u>Associate Professors</u>	<u>Instructors</u>
Paul Louis Abel	E. Eugene Cline
Corbelita J. Astraquillo	Norma S. Cutrer
Thaddeus J. Brys	Nancy G. Saxon
C. Dinos Constantinides	Tom D. Wafer
Rowena R. Dickey	
Paul D. Dirksmeyer	
John F. Edmunds	
George D. Foss, Jr.	
Jack E. Guerry	
Milton H. Hallman	
Wallace C. McKenzie, Jr.	
Richard F. Norem	
(Assistant Dean)	
John P. Patterson	
Robert F. Shambaugh	
William F. Swor	
J. Forrest West	
	<u>Special Lecturers</u>
	Daniel A. Schultz (Guitar)
	Jeanne A. Timm (Flute)
	<u>University Laboratory School</u>
	James F. Choate, Jr.
	Bobby Germany

Associate Professor to that of Professor.<sup>33</sup> A sabbatical leave was granted to Richard F. Norem, to study privately in England with internationally acclaimed virtuoso Barry Tuckwell, to conduct interviews with other leading British horn players, and to work on a project involving the arrangement of 19th century romantic vocal literature for horn solo. Robert F. Shambaugh, also on sabbatical leave for the second semester, studied the Orff and Kodaly systems of music teaching and investigated experimental research in music in Stuttgart, Germany. Under an LSU Faculty Summer Research Grant, Shambaugh studied the Orff method in Salzburg, Austria, and the Kodaly method in Budapest, Hungary.<sup>34</sup> William N. Blackwell served as a visiting Assistant Professor replacing Norem, and Paul W. Stofft substituted for Shambaugh.<sup>35</sup>

Frank Crawford Page, a member of the School of Music faculty known for his authority on Gregorian chants and his love for limericks, died of a heart attack on December 14, 1973. Page had been on the music faculty of LSU longer than any other faculty member.<sup>36</sup> According to Dr. Timm, "He [Page] had a marvelous relationship with the students. They felt he was their friend."<sup>37</sup>

Everett L. Timm was elected President of NASM for a three-year term; Timm previously served as Vice President, Treasurer, and Chairman of the Graduate Commission of the Association.<sup>38</sup> In addition, Timm was past President of the Southern Division of MENC, member of the State Department Academic Music Committee, and Administrator of the Louisiana Council for Music and the Performing Arts Music Lending Project.

Other faculty members were involved in activities which brought

honor to the School of Music. Larry B. Campbell taped a program of trombone and euphonium selections for Radio Oslo in Oslo, Norway; C. Dinos Constantinides returned from a sabbatical leave in Greece, followed by a summer in Italy and Germany on an LSU Graduate Research Grant, during which time Constantinides composed, interviewed many internationally renowned musicians, and presented recitals and radio programs; Dallas M. Draper received a \$1,000 award from the Standard Oil (Indiana) Foundation, Inc., for outstanding graduate teaching and conducted the New York All-State Chorus in Syracuse, New York, in November of 1973; and the 1974 Sounds of America Chorale on their summer tour of Europe. A one-hour special entitled "The Music of James Drew," originating from Radio Station WYNC in New York City, was distributed over 125 radio stations throughout the United States, including Radio Station WWNO in New Orleans, Louisiana;<sup>39</sup> Donald K. Gilbert had an article entitled "Changing Concepts in Percussion" published in the February 1974, issue of The Louisiana Musician;<sup>40</sup> Victor A. Klimash and Roberta Wentling Skerrett were soloists for the Baton Rouge Symphony Orchestra's performance of Ludwig van Beethoven's Ninth Symphony in March 1974;<sup>41</sup> Richard F. Norem was chosen as an Outstanding Educator of America;<sup>42</sup> Robert F. Shambaugh served as President-Elect of LMEA, and had an article, "Trends in Student Teacher Experiences," published in the November 1973, issue of The Louisiana Musician; William F. Swor was named to the American Bandmasters Association in the Spring of 1974,<sup>43</sup> and Tom D. Wafer served as Editor of The Louisiana Musician.<sup>44</sup>

#### Faculty (1974-1975)

The faculty of the School of Music for the 1974-1975 academic



year numbered 41 members: 10 Professors, 14 Associate Professors, 11 Assistant Professors, and 4 Instructors. Susan P. Dederich was employed as a special lecturer in harp, and Jeanne A. Timm was employed as a special lecturer in flute for the 1974-1975 school year.<sup>45</sup> Table 26 presents the 1974-1975 faculty of the School of Music.

Mary P. Hansard, Assistant Professor, theory, piano, and church music, replaced the late Professor Frank Crawford Page, as the new addition to the School of Music faculty. "Dr. Hansard was listed in the Dictionary of International Biography and World Who's Who of Women, past and present; her special interest was English Renaissance Music and she had presented papers on this subject at several American Musicological Society meetings."<sup>46</sup> Kenwood W. Vining was employed as the first full-time piano technician at the School of Music.<sup>47</sup>

Carl Bamberger substituted for Peter Paul Fuchs, who was on sabbatical leave during the first semester to ready his book, The Music Theater of Walter Felsenstein, for publication, and to study advanced staging techniques; Henry J. Faust substituted for Victor A. Klimash, who was on sabbatical leave during the entire year to study conducting and voice at Florida State University; and Stephen P. Frost substituted for George D. Foss, Jr., who was on sabbatical leave for the first semester to complete work on a folklore study of an area of Virginia, and visit university schools of music. Schools visited by Foss included Julliard School of Music, New England Conservatory, and the Curtis Institute of Music.<sup>48</sup>

Promotions in rank for members of the School of Music faculty included Paul D. Dirksmeyer and John P. Patterson from the rank of

TABLE 26

1974-1975 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Paul D. Dirksmeyer  
Dallas M. Draper  
Peter Paul Fuchs  
E. Earnest Harrison  
L. Bruce Jones  
Kenneth B. Klaus  
(Alumni Professor)  
Paul R. Knowles  
John P. Patterson  
Earl W. Redding  
Everett L. Timm (Dean)

Associate Professors

Paul Louis Abel  
Corbelita J. Astraquillo  
Thaddeus J. Brys  
C. Dinos Constantinides  
Rowena R. Dickey  
John F. Edmunds  
George D. Foss, Jr.  
Jack E. Guerrey  
Milton H. Hallman  
Wallace C. McKenzie, Jr.  
Richard F. Norem  
(Assistant Dean)  
Robert F. Shambaugh  
William F. Swor  
J. Forrest West

Assistant Professors

Carl Bamberger (vice Fuchs)  
Larry B. Campbell  
James M. Drew  
Henry J. Faust (vice Klimash)  
James N. Geideman  
Donald K. Gilbert  
Mary P. Hansard  
Richard J. Hesckke  
Victor A. Klimash  
Myrtis F. Riley  
Daniel P. Sher  
Roberta Wentling Skerrett  
George H. Walter, Jr.

Instructors

E. Eugene Cline  
Norma S. Cutrer  
Stephen P. Frost (vice Foss)  
Nancy G. Saxon  
Tom D. Wafer  
(Assistant to the Dean)

Special Lecturers

Susan R. Dederich (Harp)  
Jeanne A. Timm (Flute)

Associate

Kenwood W. Vining

University Laboratory School

James F. Choate, Jr.  
Bobby Germany  
John A. Roberts (vice Choate)

Associate Professor to that of Professor.

Faculty members were active in performance, composition, and research during the 1974-1975 academic year. Corbelita J. Astraquillo conducted research on an electromyographic study and investigation of the relationship between abdominal muscular discipline and the act of singing. Astraquillo initiated and directed the first enrichment program for the vocally gifted and talented in Louisiana from June 2 to July 31, 1975.<sup>49</sup> C. Dinos Constantinides was busy as a composer and performer, including a lecture-recital of his own works at the University of Arkansas in Little Rock, Arkansas; other performances by Constantinides included programs at the Universities of Iowa, and Pennsylvania, and McNeese State University, as well as performances of his works at LSU and the surrounding area.<sup>50</sup> Constantinides' article, "New Audiences and the 'New Times' at the LSU Union Art Gallery," was published in the February 1975 issue of The Louisiana Musician.<sup>51</sup> A major orchestral work by James M. Drew was awarded the Union Panamericana's 1974 Prize for Music in Buenos Aires, Argentina; the composition, entitled West Indian Lights, was commissioned by the Fromm Music Foundation at Harvard University and the Berkshire Music Center.<sup>52</sup> Drew also won an ASCAP award for distinguished composition for the second consecutive year. Wallace C. McKenzie, Jr., had an article, "Webern, Anton von," published in the Dictionary of Contemporary Music.<sup>53</sup> Daniel P. Sher spent the summer of 1974 on a concert tour of Europe, with performances in Berlin, The Hague, London, Moscow, and Vienna.<sup>54</sup> Everett L. Timm presided at NASM seminars which were held in Mexico City, Mexico, in November of 1974.<sup>55</sup>

Professor Emeritus Polly Gibbs had a book, Effective Piano Teaching, published; the book contained suggestions for solving teaching problems plus categorized lists of Materials for various age levels and degrees of difficulty.<sup>56</sup>

#### Faculty (1975-1976)

The faculty of the School of Music for the 1975-1976 academic year numbered 41 members: 11 Professors, 16 Associate Professors, 8 Assistant Professors, and 4 Instructors. Susan R. Dederick was employed as a special lecturer in harp, and Jeanne A. Timm was employed as a special lecturer in flute for the 1975-1976 school year.<sup>57</sup> Table 27 presents the 1975-1976 faculty of the School of Music.

The list of faculty members for 1975-1976 reflects the retirement of Dallas M. Draper and the resignation of James M. Drew. Following his retirement in August of 1975, Draper moved to Kansas City, Missouri, to assume duties as Director of Music at the Village Presbyterian Church.<sup>58</sup> In order to allow the School of Music faculty screening committees time to review the credentials of more candidates, it was decided by the faculty to fill both the theory and voice-choral positions on a one year basis.<sup>59</sup> Victor A. Klimash was assigned the responsibility of the A Cappella Choir,<sup>60</sup> and Henry J. Faust, Klimash's substitute for 1974-1975, was retained to conduct the University Chorus and Women's Chorus, and to teach applied voice.<sup>61</sup> The theory faculty recommended Robert K. Dean, a graduate student, as the one year replacement for Drew.

Promotions in rank included Paul Louis Abel and C. Dinos Constantinides from the rank of Associate Professor to that of Professor; Richard

TABLE 27

1975-1976 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Paul Louis Abel  
C. Dinos Constantinides  
Paul D. Dirksmeyer  
Peter Paul Fuchs  
E. Earnest Harrison  
L. Bruce Jones  
Kenneth B. Klaus  
(Alumni Professor)  
Paul R. Knowles  
John P. Patterson  
Ear. W. Redding  
Everett L. Timm (Dean)

Associate Professors

Corbelita J. Astraquillo  
Thaddeus J. Brys  
Rowena R. Dickey  
John F. Edmunds  
George D. Foss, Jr.  
Jack E. Guerri  
Milton H. Hallman  
Richard J. Heschke  
Victor A. Klimash  
Wallace C. McKenzie, Jr.  
Richard F. Norem  
(Assistant Dean)  
Myrtis F. Riley  
Robert F. Shambaugh  
Daniel P. Sher  
William F. Swor  
J. Forrest West

Assistant Professors

Larry B. Campbell  
Henry J. Faust  
James N. Ceideman  
Donald K. Gilbert  
Mary P. Hansard  
Nancy G. Saxon  
Roberta Wentling Skerrett  
George H. Walter, Jr.

Instructors

Susan P. Brys (vice Cutrer)  
E. Eugene Cline  
Norma S. Cutrer  
Robert K. Dean (vice Drew)  
Boyce R. Sher (vice Hallman)  
Benjamin Sloane (vice Cline)  
Tom D. Wafer  
(Assistant to the Dean)

Special Lecturers

Susan R. Dederick (Harp)  
Jeanne A. Timm (Flute)

Associate

Kenwood W. Vining

University Laboratory School

James F. Choate, Jr.  
Bobby Germany

J. Heschke, Victor A. Klimash, Myrtis F. Riley, and Daniel P. Sher from the rank of Assistant Professor to that of Associate Professor; and Nancy G. Saxon from the rank of Instructor to that of Assistant Professor.<sup>62</sup>

E. Eugene Cline was on sabbatical leave during the 1975-1976 academic year to pursue a variety of educational and professional experiences in New York City, and Benjamin Sloane substituted for Cline; Norma S. Cutrer was on sabbatical leave for the 1975-1976 academic year to study in Canada with former faculty member, Dr. Robert A. Stangeland, and Susan P. Brys substituted for Cutrer; and Milton H. Hallman was on sabbatical leave for the second semester of the 1975-1976 academic year to prepare a series of lecture-recitals illustrating the history of the piano sonata, and Boyce R. Sher substituted for Hallman.<sup>63</sup> Also noted was the death of Professor Emeritus Christian Jordan on March 4, 1976. The School of Music purchased Jordan's personal piano, which was an autographed Steinway grand piano.

Everett L. Timm presided at the national convention of NASM in San Diego, California, in November of 1975;<sup>64</sup> Dr. Timm also judged the 1976 Texas State Solo-Ensemble Contest at the University of Texas, served as NASM accreditation visitor for several universities, and served on the National Music Council and was a member of the Cultural Affairs Committee for the State Department of the United States government.

Corbelita J. Astraquillo received a summer faculty research grant in 1976 to present an enrichment program for 36 vocally gifted and talented students from the Baton Rouge area.<sup>65</sup> C. Dinos Constantinides

was commissioned to compose a piece for clarinet and piano by the principal clarinetist for the New Orleans Symphony, Stanley Weinstein; the piece was premiered by Weinstein at the University of New Orleans in September of 1975. Constantinides' Triple Concerto was premiered by the Baton Rouge Symphony in January of 1976, and the National Orchestra of Athens, Greece, gave the European premiere of Constantinides' Dedications for Orchestra in February of 1976.<sup>66</sup> Peter Paul Fuchs delivered a paper at an opera convention under the auspices of the University of Toronto in Canada on January 31, 1976, as a result of the publication of his book, The Music Theater of Walter Felsenstein, in October of 1975.<sup>67</sup> Jack E. Guerri presented a four-hour master class for the Baton Rouge Piano Teacher's Association during the spring, and spent the summer of 1975 on a faculty research grant writing a book on Bela Bartok's Piano Concertos. An earlier book by Guerri, A Manual of Keyboard Technique for Advanced Pianists, was currently being considered for publication by Carl Fischer, Inc.<sup>68</sup>

L. Bruce Jones had an article entitled "Illiteracy in Music," published in the February 1976, issue of The Louisiana Musician, and was presented with a plaque commemorating his many years of distinguished service to music education in the state of Louisiana by LMEA President Robert F. Shambaugh, at a School of Music student recital hour. Kenneth B. Klaus was panel chairman for a session on "Rhetoric in Music" at the American Musicological Society's national meeting in Los Angeles, California, in October 1975. John P. Patterson presented a lecture-demonstration on his LSU reed cane (arundo donax) project at the International Double Reed Society Convention in Toronto, Canada,

in August of 1976. Robert F. Shambaugh, assisted by graduate students, prepared two research reports entitled "A Profile of Directors of Organizations Winning a First Division Rating in the 1975 LMEA State Music Festival," and "The Measurement of the Effect of a One Semester Seminar in Choral Sightsinging on Selected University Music Students using the Criterion Sightsinging Test." William F. Swor was invited to judge the International Band Festival in Rome and Fiuggie, Italy.<sup>69</sup>

The LSU Union conducted a program of informal classes during the 1975-1976 school session; one of the courses, Music: Imaginative Listening, was taught by Louis Ferraro, retired School of Music faculty member.<sup>70</sup>

#### Faculty (1976-1977)

The faculty of the School of Music for the 1976-1977 academic year numbered 41 members: 13 Professors, 15 Associate Professors, 8 Assistant Professors, 3 Instructors, and 1 Associate. Jeanne A. Timm was employed as a special lecturer for the 1976-1977 academic year.<sup>71</sup> Table 28 presents the 1976-1977 faculty of the School of Music.

Faculty members Peter Paul Fuchs and L. Bruce Jones had both retired at the end of the 1975-1976 academic year. At the August 21, 1976, faculty meeting Everett L. Timm regretfully announced the death of Professor Emeritus L. Bruce Jones on July 4, 1976. Dr. Timm also announced that an L. Bruce Jones Memorial Scholarship in Music Education had been established.<sup>72</sup> According to Assistant Dean Richard F. Norem, the Scholarship was a fitting tribute to "such an outstanding musician and teacher, who had influenced so many generations of LSU music students."<sup>73</sup>



TABLE 28

1976-1977 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Paul Louis Abel  
C. Dinos Constantinides  
Paul D. Dirksmeyer  
Jack E. Guerry  
E. Earnest Harrison  
Kenneth B. Klaus  
(Alumni Professor)  
Paul R. Knowles  
Wallace C. McKenzie, Jr.  
Richard F. Norem  
(Assistant Dean)  
John P. Patterson  
Earl W. Redding  
Robert F. Shambaugh  
Everett L. Timm (Dean)

Associate Professors

Richard Aslanian  
Corbelita J. Astracillo  
Thaddeus J. Brys  
Rowena R. Dickey  
John F. Edmunds  
George D. Foss, Jr.  
James N. Geideman  
Milton H. Hallman  
Richard J. Hesckie  
Victor A. Klimash  
Myrtis F. Riley  
Daniel P. Sher  
William F. Swor  
J. Forrest West  
James F. Yestadt

Assistant Professors

Larry B. Campbell  
Donald K. Gilbert  
Mary P. Hansard  
V. William Reed  
Nicholas M. Rouse (vice Swor)  
Nancy G. Saxon  
Roberta Wentling Skerrett  
George H. Walter, Jr.  
R. Donald Wilson

Instructors

Judith W. Aslanian  
(vice Skerrett)  
Susan P. Brys (vice Cutrer)  
E. Eugene Cline  
Norma S. Cutrer  
Tom D. Wafer  
(Assistant to the Dean)

Special Lecturer

Jeanne A. Timm (Flute)

Associate

J. Vernon Daigle

University Laboratory School

James F. Choate, Jr.  
Bobby Germany

New additions to the School of Music faculty, largely the result of the retirements of Draper, Fuchs, and Jones, included Richard Aslanian, Associate Professor, Director of Opera; V. William Reed, Assistant Professor, voice and conductor of the LSU Women's Chorus and University Chorus; James F. Yestadt, Associate Professor, conductor of the LSU Symphony Orchestra; and R. Donald Wilson, Instructor, theory, composition, and electronic music. R. Vernon Daigle, Associate, was employed as School of Music piano technician;<sup>74</sup> Nicholas M. Rouse, Assistant Professor, was employed as sabbatical substitute for William F. Swor, who was on approved sabbatical leave for the purpose of observing rehearsals and interviewing directors of other university and college band departments.<sup>75</sup> Roberta W. Skerrett resigned in August of 1975 because of her husband's relocation to Miami, Florida, and Judith W. Aslanian, Instructor voice, was the temporary replacement for " " Skerrett.<sup>76</sup>

Promotions in rank for members of the School of Music faculty included Jack E. Guerry, Wallace C. McKenzie, Jr., Richard F. Norem, and Robert F. Shambaugh from the rank of Associate Professor to that of Professor; and James N. Geideman from the rank of Assistant Professor to that of Associate Professor.<sup>77</sup>

Members of the School of Music faculty were active as composers, performers, conductors, clinicians, and in professional organizations. Everett L. Timm completed his fifth consecutive year as President of NASM, served as administrator of the Orchestral and Operatic Music Lending Library of the Louisiana Council for Music and the Performing Arts, and the Academic Music Panel of the United States Department of

State.

Paul Louis Abel served as Moderator of a Theory Workshop at the LMTA convention in Hammond, Louisiana;<sup>78</sup> Corbelita J. Astraquillo read a paper, entitled "An Electromyographic Study and Investigation of the Relationship Between Abdominal Muscular Discipline and the Act of Singing," at the American Academy of Otology and Laryngology convention in Las Vegas, Nevada, in October of 1976, the International Association of Experimental Research in Singing convention in San Francisco, California, in November of 1976, and the NATS convention in Philadelphia, Pennsylvania, in December of 1976.<sup>79</sup>

Larry B. Campbell, George D. Foss, Jr., and Richard F. Norem conducted a Brass Clinic for Texas All-State high school students at Wharton Junior College in Wharton, Texas, in October of 1976, and Campbell and Norem also attended the first International Brass Congress in Montreux, Switzerland, in June of 1976. Campbell was euphonium soloist for the convention on a new Hirsbrunner Automatic Compensating Euphonium which he helped design, and Norem served as a member of the 50 piece International Horn Choir which performed at the Congress.<sup>80</sup>

C. Dinos Constantinides was a guest composer at the Memphis State University Festival of New Music, and gave a lecture-recital of his own works at Wesleyan College in Texas during the spring of 1977. Constantinides' works were presented at the New Orleans Convention of Choral Music, and at the joint convention of the Virginia Band Directors and the Southeastern Composers League in Virginia. Constantinides presided over a concert of Louisiana Composers at the LMTA convention held in Hammond, Louisiana, in November of 1976.<sup>81</sup>

Kenneth B. Klaus gathered data for a book on serial techniques, examined theses and dissertations written since 1970 on composition and 19th and 20th century music, worked on an opera entitled Crimson Stones, and finished the first movement of his Symphony No. 5 while on sabbatical leave during the summer of 1977. In 1977 three thirty-minute programs of Klaus's compositions were broadcast on public radio.<sup>82</sup>

Robert F. Shambaugh, recently elected President-Elect of the Southern Division of MENC, also served as First Vice President of the LMEA; Jeanne A. Timm edited a series of flute sonatas from the Baroque period;<sup>83</sup> and George H. Walter, Jr., played a piano recital in the Marburger Konzertverein Series in Marburg, West Germany, on May 24, 1977.<sup>84</sup>

#### Faculty (1977-1978)

The faculty of the School of Music for the 1977-1978 academic year numbered 42 members: 14 Professors, 13 Associate Professors, 9 Assistant Professors, 5 Instructors, and 1 Associate.<sup>85</sup> Table 29 presents the 1977-1978 faculty of the School of Music.

New additions to the faculty included Sandra Kungle, Assistant Professor, voice; John R. Raush, Assistant Professor, percussion; and Herndon Spillman, Assistant Professor, organ. Promotions in rank were approved for two members of the School of Music faculty. J. Forrest West was promoted from the rank of Associate Professor to that of Professor, and Jeanne A. Timm was promoted from the rank of Special Lecturer to that of Associate Professor.<sup>86</sup>

Two faculty members were on approved sabbatical leave during the second semester of the 1977-1978 academic year. Rowena R. Dickey was on sabbatical leave for piano study in Paris, France, and Wallace C.

TABLE 29

1977-1978 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Paul Louis Abel  
C. Dinos Constantinides  
Paul D. Dirksmeyer  
Jack E. Guerrey  
E. Earnest Harrison  
Kenneth B. Klaus  
(Alumni Professor)  
Paul R. Knowles  
Wallace C. McKenzie, Jr.  
Richard F. Norem  
(Assistant Dean)  
John P. Patterson  
Earl W. Redding  
Robert F. Shambaugh  
Everett L. Timm (Dean)  
J. Forrest West

Associate Professors

Richard Aslanian  
Corbelita J. Astraquillo  
Thaddeus J. Brys  
Rowena R. Dickey  
John F. Edmunds  
George D. Foss, Jr.  
James N. Geideman  
Milton H. Hallman  
Victor A. Klimash  
Myrtis F. Riley  
Daniel P. Sher  
Jeanne A. Timm  
James F. Yestadt

Assistant Professors

Larry B. Campbell  
Mary P. Hansard  
Sandra Kungle  
Walter E. Mann  
(vice McKenzie)  
John R. Raush  
Nicholas M. Rouse  
Nancy G. Saxon  
Herndon Spillman  
George H. Walter, Jr.  
R. Donald Wilson

Instructors

E. Eugene Cline  
Norma S. Cutrer  
Zartouhi Dombourian  
(Visiting Instructor)  
Gretchen O. Magee  
(vice Dickey)  
V. William Reed  
Tom D. Wafer  
(Assistant to the Dean)

Associate

J. Vernon Daigle

University Laboratory School

James F. Choate, Jr.  
Bobby Germany

McKennzie, Jr., was on sabbatical leave to work in the Webern Archives in Spokane, Washington, in preparation for the International Webern Festival, of which he was Chairman, and to present workshops on popular American church music. Gretchen O. Magee substituted for Dickey, and Dr. Walter E. Mann, Jr., substituted for McKenzie.<sup>87</sup> In addition, Zartouhi Dombourian was employed as a visiting faculty member of the School of Music for the Spring semester 1978, teaching music appreciation. Dombourian replaced Tom D. Wafer, who resigned to accept the position of Louisiana State Supervisor of Music Education.<sup>88</sup>

William F. Swor, Associate Professor of Music and Director of Bands, was terminated on July 23, 1977, following hearings by an eight-man committee, headed by Professor Howard W. L'Enfant of the LSU Law Center.<sup>89</sup> University policy had been that study toward advanced degrees should be done on educational leave rather than sabbatical leave; Swor, on sabbatical leave for the first semester of the 1976-1977 academic year, was registered as a full-time student in a graduate degree program at the University of Texas.<sup>90</sup> According to the committee, "Over a period of years, Mr. Swor has given repeated indications that University regulations and administrative directives were to be observed when convenient, but ignored when it was to his advantage to do so, and that such actions have been highly prejudicial to the welfare of the University."<sup>91</sup> Nicholas M. Rouse, acting Director of University Bands, was retained as the replacement for Swor.

Everett L. Timm was named as Consultant to the NASM Graduate Commission, judged the Miss Oklahoma Pageant, in Tulsa, Oklahoma, and continued work on a new edition of his book, The Woodwinds, which was

published by Allyn and Bacon Publishing Company.<sup>92</sup> In addition, Timm was awarded a bronze plaque and was given a standing ovation upon the completion of five years as President of NASM at the annual Association meeting in Atlanta, Georgia, in November of 1977.

During the 1977-1978 academic year, Paul Louis Abel received the LSU Distinguished Faculty Fellowship for his dedication toward the maintenance of high standards in all phases of higher education at LSU.<sup>93</sup> Larry B. Campbell presented a euphonium recital, in June of 1978, at the Third International Tuba-Euphonium Symposium, which was held in Los Angeles, California.<sup>94</sup>

C. Dinos Constantinides was invited to teach at the Siena Summer Session for Music and the Arts, at the University of Siena in Italy. During the 1977-1978 academic year, Constantinides had his works published by the University of Vera Cruz in Mexico, and by the Seesaw Music Company of New York. Constantinides received the ASCAP Standard Award in composition for the second consecutive year, and had his compositions performed at the regional and national MENC conventions, the Southern Chapter of the American Musicological Society, the Southeastern Composers League, the LMTA convention, and the MTNA Central South convention. The Radio Symphony of Athens, Greece, recorded Constantinides' Dedications for Orchestra for the Radio's Archives of Greek Music.<sup>95</sup>

Jack E. Guerry attended the Fifth Quadrennial Van Cliburn Competition in Fort Worth, Texas, in September of 1977, and E. Earnest Harrison was a guest professor at the Interamerican Center of Instrumental Studies, held May 14-28, 1978, in San Jose, Costa Rica. The

Center was established by the Organization of American States "to promote the training of instrumentalists between the ages of 3 and 24, to develop music education programs for orchestral musicians, and to give technical assistance and consulting services to other institutions interested in the formation of youth orchestras."<sup>96</sup>

Victor A. Klimash conducted the 1977 Alabama All-State Choir, held in Auburn, Alabama, and Jeanne A. Timm was the editor for the G. Schirmer publication of Michel Blavet's Sonata No. 4 for Flute.<sup>97</sup> Robert F. Shambaugh assumed the presidency of the Southern Division of MENC; Shambaugh planned and presided over the MENC Planning Conference, held May 5-6, 1978, and attended the Tennessee Music Educators Convention, held in March of 1978 in Nashville, Tennessee, and the MENC Convention, held in April of 1978 in Chicago, Illinois, as a representative from the Southern Division MENC. At the First Annual Conference of Louisiana MENC Student Chapters, in Pineville, Louisiana, on April 21, 1978, Shambaugh delivered a major address.<sup>98</sup>

#### Faculty (1978-1979)

The faculty of the School of Music for the 1978-1979 academic year numbered 42 members: 14 Professors, 15 Associate Professors, 11 Assistant Professors, 1 Instructor, and 1 Associate. Table 30 presents the 1978-1979 faculty of the School of Music.

Additions to the School of Music faculty for the 1978-1979 academic year included Joe W. Figg, Assistant Professor, voice and conductor of the LSU Women's Chorus and University Chorus replacing V. William Reed; James R. West, Assistant Professor, trumpet, replacing George D. Foss, Jr., who transferred into the purely academic area of music,



TABLE 30

1978-1979 LSU SCHOOL OF MUSIC  
FACULTY LIST

Professors

Paul Louis Abel  
C. Dinos Constantinides  
Paul D. Dirksmeyer  
Jack E. Guerrey  
E. Earnest Harrison  
Kenneth B. Klaus  
(Alumni Professor)  
Paul R. Knowles  
Wallace C. McKenzie, Jr.  
Richard F. Norem  
(Assistant Dean)  
John P. Patterson  
Earl W. Redding  
Robert F. Shambaugh  
Everett L. Timm (Dean)  
J. Forrest West

Associate Professors

Richard Aslanian  
Corbelita J. Astraquillo  
Thaddeus J. Brys  
Larry B. Campbell  
Rowena R. Dickey  
John F. Edmunds  
George D. Foss, Jr.  
James N. Geideman  
Milton H. Hallman  
Victor A. Klimash  
Myrtis F. Riley  
Daniel P. Sher  
Jeanne A. Timm  
George H. Walter, Jr.  
James F. Yestadt

Assistant Professors

Marita A. Abner  
(vice Patterson)  
E. Eugene Cline  
Norma S. Cutrer  
Joe W. Figg  
Mary P. Hansard  
Sandra Kungle  
John R. Raush  
(Assistant to the Dean)  
Nicholas M. Rouse  
Nancy G. Saxon  
Herndon Spillman  
James R. West  
R. Donald Wilson

Instructors

Elizabeth Borsodi  
Susan P. Brys (vice Saxon)  
Gellert Modos (vice Sher)

Associate

J. Vernon Daigle

University Laboratory School

James F. Choate, Jr.  
Bobby Germany

teaching music appreciation and ethnic music; and Elizabeth Borsodi, Instructor, harp.<sup>100</sup>

Promotions in rank for members of the School of Music faculty included Larry B. Campbell and George H. Walter, Jr., from the rank of Assistant Professor to that of Associate Professor, and E. Eugene Cline and Norma S. Cutrer, from the rank of Instructor to that of Assistant Professor.<sup>101</sup>

John P. Patterson was on sabbatical leave during the first semester of the 1978-1979 academic year to investigate the intonation and response effects of bore perturbations in conical bore woodwind instruments, and Marita A. Abner substituted for Patterson.<sup>102</sup> Nancy G. Saxon was on sabbatical leave for the first semester of the 1978-1979 academic year to study 20th century performance techniques in order to further advance her skills in this area, and Susan P. Brys substituted for Saxon.<sup>103</sup>

Faculty members of the School of Music were active in research, performance, composition, and public service. Everett L. Timm, President of NASM, attended the National Association of Music Executives in State Universities meeting held in Albuquerque, New Mexico. Timm was chosen for biographical and pictorial inclusion in the Sixth Edition of Men of Achievement, and the Fourteenth Edition of the Dictionary of International Biography.<sup>104</sup>

Milton H. Hallman presented a piano recital in October of 1978, at the University of Southwestern Louisiana in Lafayette, Louisiana; Herndon Spillman completed a two-week concert tour on the West coast, which included concerts in San Francisco, Sacramento, and Turlock,

California. Spillman also presented a master class on the "Organ Works of Maurice Duruflé," in Palo Alto, California. R. Donald Wilson received an Improvement of Instruction grant for the summer of 1978, during which time Wilson developed a tutorial computer program for use in ear-training for freshman and sophomore theory classes.<sup>106</sup>

On February 28 through March 3, 1979, Robert F. Shambaugh, President of the Southern Division of MENC, presided at the Biennial In-Service Conference of the Southern Division, which was held in Nashville, Tennessee. Shambaugh also attended the MENC National Executive Board meeting in Reston, Virginia, in June of 1979, and the Interim Meeting of MENC in Reston, Virginia, in July of 1979.<sup>107</sup>

James N. Geideman and J. Forrest West, who had taught at the School of Music for the past 31 years, announced their retirements, effective at the close of the 1978-1979 academic year.<sup>108</sup>

At the February 19, 1979, meeting of the faculty of the School of Music, Everett L. Timm, Dean of the School of Music, announced that he had reached his 65th birthday, and that he proposed to retire as Dean and Professor as of June 30, 1979.<sup>109</sup> At a later faculty meeting, Timm announced that upon his retirement, Robert F. Shambaugh would serve as Acting Dean of the School of Music until such time as a new Dean was chosen.<sup>110</sup>

Although not occurring within the limitations of this report, the death of Kenneth B. Klaus on August 4, 1980, reflected the passing of the LSU School of Music through an era of significant growth and development.<sup>111</sup>

The new Dean for the LSU School of Music, Dr. Lyle C. Merriman

from the University of Iowa, assumed the duties on July 1, 1980, beginning a new era in the continued growth and development of the LSU School of Music.<sup>112</sup>

### Degree Programs and Courses Offered

#### Degree Programs Offered (1971-1972)

After approval by the Louisiana Coordinating Council for Higher Education, Louisiana State University in 1971 joined approximately thirty-five other schools in offering the Doctor of Musical Arts degree. Dr. Everett L. Timm, Dean of the School of Music, said that the new program was primarily for performers and composers. "We have neglected this group too long," Timm said.<sup>113</sup> "The Ph.D. in music stresses research, while the D.M.A. stresses performance and composition. Each complements the other, and we need both."<sup>114</sup>

The School of Music, through the College of Education, requested that in the senior year of several curricula, the requirement for recital hour be changed from two hours credit to one hour credit. The curricula affected included: Curriculum in Music Education-Combination Band, Orchestra, and Vocal Music, Curriculum in Music Education-Instrumental Music (Band and Orchestra), and Curriculum in Music Education-Vocal Music. Justification for the requested change in curricula was that the student would be taking Student Teaching (Education 161) during the student's final semester, making it very difficult for a student to attend recital hour. The results of this adjustment were: credit hours for the senior year read 36-37 hours credit and for the fifth year 36, with a total of 183-185 credits for the Combination Band, Orchestra and Vocal Music curriculum; credit hours for the senior

year read 36-37 hours credit for a total of 151-153 hours credit for the Bachelor of Music Education degree in instrumental music, band and orchestra; credit hours for the senior year read 35 hours credit for a total of 147-152 hours credit for the Bachelor of Music Education in vocal music.<sup>115</sup>

The Bachelor of Music degree in voice was changed by replacing Italian Diction (Music 19) and German Diction (Music 49), which appeared in the previous freshman year curriculum in voice, and French Diction (Music 68), which appeared in the sophomore year of the previous curriculum in voice, with a combined course in English, French, German, and Italian Diction (Music 27-28).<sup>116</sup>

#### Course Content (1971-1972)

A new course designed for the classroom teacher and school chorus leader who wanted to include guitar in their teaching was offered as a special project during the second semester of the 1971-1972 academic year by the School of Music in cooperation with the Extramural Division of the Department of Continuing Education. The course was entitled Guitar and Special Studies in Elementary School Music (Music 125), and was taught by Robert F. Shambaugh and George D. Foss, Jr., members of the School of Music faculty.<sup>117</sup> Foss provided the guitar instruction for the course and Shambaugh related the guitar skills to the materials and problems of contemporary music teaching.

Changes in course offerings included the following: Italian Diction (Music 19), German Diction (Music 49), and French Diction (Music 68), all one hour credit courses, were changed in title and number to Diction for Singers (Music 27-28), for two hours credit each.<sup>118</sup> Music

27 included the phonetic alphabet, English and German diction; Music 28 included Italian and French diction. Also, Modal Counterpoint (Music 107-108) was increased from two to three hours credit so that more thorough work could be done.<sup>119</sup>

#### Degree Programs Offered (1972-1973)

The NASM Commission on Graduate Studies, at its November 1972 meeting, approved for listing in the NASM Directory of accredited institutions, the degree of Doctor of Musical Arts in Composition and in Performance offered by the LSU School of Music.<sup>120</sup> The D.M.A. degree plan was approved when the School of Music was re-examined in March 21-22, 1969, and since that time the School of Music had awarded one degree in Composition and three degrees in Performance.

The Bachelor of Music Education curricula in Combination Band, Orchestra, and Vocal Music, Instrumental Music (Band and Orchestra), Piano, and Vocal Music were altered by the deletion of the History 1-2 and Books and Libraries requirements, and the addition of Geology 1, 2, 3, 4 and Music Appreciation (Music 9). Students in these programs were also given credit for two additional hours of Recital Hour (Music 20).<sup>121</sup>

#### Course Content (1972-1973)

During the 1972-1973 academic year, the following courses were approved for grading on a pass-fail basis:

Music 201-Recital Hour since grading was done on an attendance basis  
 Music 295-Master's Recital  
 Music 300-Thesis Research  
 Music 391-1st Doctoral Recital  
 Music 392-2nd Doctoral Recital  
 Music 393-1st Doctoral Lecture-Recital  
 Music 394-2nd Doctoral Lecture-Recital

Music 395-Concerto with Orchestra  
 Music 396-Major Solo Part in Oratorio or Cantata  
 Music 397-D.M.A. Major Role in Opera  
 Music 398-D.M.A. Chamber Music Recital  
 Music 399-Research and Monograph<sup>122</sup>  
 Music 400-Dissertation Research

#### Degree Programs Offered (1973-1974)

The Music Education-Instrumental Music (Band and Orchestra) curriculum was altered by the deletion of Orchestration (Music 116) in the senior year, and the addition of Orchestration (Music 115) in the senior year.<sup>123</sup> The School of Music faculty had previously believed that students would gain enough insight in orchestration from their minor instrument classes taken in the freshman and sophomore year, thus enabling them to go directly into the second semester of orchestration. In actual practice, the faculty found their supposition was incorrect; therefore, the curriculum was altered to have the student begin with Elementary Orchestration (Music 115).

The Curriculum in Organ was altered by the requirement of choral experience, which was previously only recommended; other changes added flexibility to the curriculum by changing requirements in church and choir-related subjects and voice study, to a choice of those subjects or electives, as the faculty felt that all organists did not expect to be organists-choir directors.<sup>124</sup>

At a meeting of the School of Music faculty on May 1, 1974, Dr. Timm announced that NASM had made changes in curricular recommendations. The new standards were expressed in competencies and suggested percentages of each total program for area groupings. Dr. Timm assigned faculty committees to study these curricular recommendation changes.<sup>125</sup>

### Course Content (1973-1974)

During the fall of 1968, the academic heads of the University approved a 4-digit numbering system for courses in the University. The new course numbers together with their previous number and course description as shown in the 1974-1975 LSU General Catalog is shown in appendix C.

There were no new courses added to the list of courses taught at the LSU School of Music during the 1973-1974 academic year. However, the following courses were altered or changed in content and/or description:

- Orchestration (Music 3731-3732) was changed in description from Orchestration for both courses, to Elementary Orchestration (Music 3731) and Intermediate Orchestration (Music 3732), thus enabling the student to ascertain the true course content.<sup>126</sup>
- Composition (Music 4741-4742) was changed in content so that Music 4741 was Composition, a continuation of Composition (Music 3741-3742), with emphasis on 20th century techniques and large musical forms; Music 4742 became Electronic Music Composition, a practical introduction to the use of equipment in the electronic studio directed toward a basic knowledge of composition techniques used in the construction of electronically assembled works.<sup>127</sup>
- Senior Recital (Music 4798) was clarified to offer three credits for voice major and six credits for instrumental major, due to the greater amount of time required in preparation of the instrumental recital, and the complexities of instrumental performance. The same change was affected for the Graduate Recital (Music 7798).<sup>128</sup>
- Individual Projects in Music (Music 7997) was clarified in number of hours of credit applicable to Masters and Doctoral degree programs.<sup>129</sup>

### Degree Programs Offered (1974-1975)

The following curricula were altered to provide sufficient electives in the sophomore year to comply with the directive of the LSU



Board of Supervisors that encouraged student participation in ROTC:

Curriculum in Composition Major  
 Curriculum in Sacred Music  
 Curriculum in Voice Major  
 Curriculum in String Major, Multiple String Minor  
 Curriculum in Brass Major, Multiple Brass Minor  
 Curriculum in Woodwind Major, Multiple Woodwind Minor<sup>130</sup>

#### Course Content (1974-1975)

During the 1973-1974 academic year a new course, Piano Design, Construction, and the Theory of Tuning and Temperment (Music 4767), was added to the course offerings available for the degrees of Bachelor of Music in piano and Master of Music in Piano.<sup>131</sup>

In order to make the chamber music course numbers available for graduate credit, the faculty of the School of Music voted to request that the following 3000 level course numbers be changed to 4000 level course numbers:

3017 to 4017  
 3101 to 4101  
 3117 to 4117  
 3217 to 4217  
 3317 to 4317  
 3417 to 4417  
 3517 to 4517<sup>132</sup>  
 3617 to 4617

In addition, to solve the confusing problem with Advanced Theory (Music 3701-3702), Music 3701 was required in all Bachelor of Music curricula, but not in the Bachelor of Music Education or the Bachelor of Arts; therefore, it carried graduate credit in the Master of Music Education and Master of Arts curricula, but not in the Master of Music curriculum. Music 3702 was required of Bachelor of Music candidates only; therefore, it carried graduate credit in all other curricula (Master of Music, Master of Music Education, and Master of Arts).

Therefore, the faculty recommended changing Music 3701 to Music 4719, and Music 3702 to Music 4720.<sup>133</sup>

Secondary piano courses (Music 1105, 1106, and 1107) were increased in number of credits earned from two to three.<sup>134</sup> The following courses were changed in number in order to carry graduate credit:

3731 to 4730  
 3732 to 4731  
 3753 to 4753  
 3754 to 4754  
 3755 to 4757  
 3756 to 4758<sup>135</sup>

Electronic Music Composition was changed in number from 114 to 4742, and a prerequisite was added that students must have composed in other mediums and must have the consent of the instructor.<sup>136</sup>

#### Degree Programs Offered (1975-1976)

In 1975 the Louisiana Board of Regents commenced an evaluation of all doctoral programs offered in the state. LSU cooperated in the study, and all departments in the University were requested to supply data for these evaluations. As stated by the Regents, their objectives were "to assure (1) consistency with the institution's role and scope, (2) programmatic quality, (3) elimination of unnecessary duplication, (4) manpower needs for graduates, and (5) efficient management."<sup>137</sup> The Regents' evaluation was assisted by out-of-state experts in the various fields, and included a campus visit by a team of out-of-state consultants. The Doctor of Philosophy in Music and Doctor of Musical Arts degrees were among the list of programs which were to be evaluated. The Board of Regents declared a moratorium on new doctoral degree programs at state colleges and universities. The Board, recognizing

that public funds are "insufficient to maintain existing programs at levels of high quality," adopted a resolution urging that energies and resources be directed toward improving and strengthening existing programs.<sup>138</sup>

In October of 1975, the School of Music submitted a proposal for a new degree program, the Bachelor of Music Curriculum in Music Theory, to the Louisiana Coordinating Council for Higher Education. The proposed curriculum stressed a strong background in theory, counterpoint, form and analysis, and orchestration, and was designed for the undergraduate student who wished to become a college teacher or a researcher in theory.<sup>139</sup>

In a letter from William Arceneaux, Commissioner of Higher Education, to LSU President Dr. Martin D. Woodin, the proposed Bachelor of Music Curriculum in Music Theory was disapproved.<sup>140</sup> The Board noted a close similarity between the proposed degree and the Composition Major which the School of Music currently offered, and concluded that the additional degree would constitute "overspecialization at the bachelor's level."<sup>141</sup>

The Curriculum in Brass Major with Multiple Brass Minor was altered as follows: during the freshman year History 1-2 (6 hours) and Books and Libraries (1 hour) were deleted and free electives and Music Appreciation (Music 9) were added.<sup>142</sup> These changes brought the curriculum in line with the NASM recommendations. Students in this curriculum studied for four years on a major brass instrument. Students selected a chief minor brass instrument to study for two years (Music 1515, 1516, and 2513, 2514) and two different rotating minor instru-

ments (Music 1513, 1514, and 1513, 1514). The minor instrument was played in public during the final year in which it was studied.

The Bachelor of Music degree Curricula in Organ and Sacred Music were altered to more closely conform to the new guidelines and standards established by NASM for Bachelor of Music degrees offered by member schools of NASM. The present curricula fell short of these standards in the areas of free electives and non-music electives; the proposed new curricula corrected these deficiencies.<sup>143</sup>

The Curriculum in Voice Major was altered to bring this curriculum into the new format of NASM; the changes permitted more freedom in the selection of electives and raised the standards in piano and voice literature.<sup>144</sup>

After a number of years of work with the Curriculum in Woodwind Major with Multiple Woodwind Minor, the School of Music faculty felt that slight alterations in this program were in order. These alterations were as follows:

- Freshman year - deleted first minor instruments (Music 1401, 1402, 1403 and 1404)  
deleted Piano Class (Music 1101-1102)  
added four hours of electives
- Sophomore year - deleted second year Piano Class (Music 1103-1104)  
deleted Music 1401, 1402, 1403, and 1404  
added Performance in the second minor  
(Music 1411)
- Junior year - deleted Elementary Orchestration (Music 3731) and Intermediate Orchestration (Music 3732)  
added Advanced Theory (Music 4719), Elementary Orchestration (Music 4730), and Intermediate Orchestration (Music 4731)  
added four hours of electives

Senior year - deleted 18th and 19th Century Counter-point  
 deleted music courses in the Chamber Music series  
 added four electives<sup>145</sup>

The School of Music requested that the Curriculum in Instrumental Major be re-structured into two curricula: (1) a curriculum in instrumental major (excluding keyboard instruments), and (2) a curriculum in piano performance or studio teaching piano. The School was not proposing a new curriculum; faculty members wished to clarify an existing curricula and at the same time strengthen the degree program.<sup>146</sup>

#### Course Content (1975-1976)

Courses added during the 1975-1976 academic year included:

Wind Ensemble (Music 1786, and Music 4786) similar to Symphonic Band but specializing in symphonic wind music during the football season.<sup>147</sup>  
 Hymnology and Church Music (Music 3760)<sup>148</sup>  
 Supervised Studio Instruction (Music 4769-4770)<sup>149</sup>  
 Senior Recital for Voice or Studio Teaching Major (Music 4797)<sup>150</sup>  
 Special Studies in Piano Literature (Music 7749-7750)<sup>151</sup>

Courses dropped during the 1975-1976 academic year included:

Hymnology and Liturgies-Music History and Literature (Music 3759), material of the course was absorbed by Hymnology and Church Music (Music 4755-4756)<sup>152</sup>  
 Organization and Administration of the Church Music Department (Music 3701), curriculum requirements changed<sup>153</sup>  
 Music in Contemporary Society (Music 7765), due to lack of enrollment<sup>154</sup>

The following courses were changed or altered as indicated:

Music History and Appreciation (Music 1753-1754), change in course description from emphasis on music of the Classical and Romantic periods, to general introduction to western art music from medieval Gregorian chant to 20th century serialism<sup>155</sup>  
 Hymnology and Liturgies-Music History and Literature (Music 3759-3760), two courses that were being dropped (Music 3791 and 4793) would have their course content absorbed by this course<sup>156</sup>

- Keyboard Practicum (Music 4701-4702), title changed to Organ Practicum<sup>157</sup>
- Advanced Theory (Music 4719), title changed to Advanced Harmony to more closely reflect course content<sup>158</sup>
- Advanced Theory (Music 4720), title changed to 20th Century Harmony to more closely reflect the course content<sup>159</sup>
- Church Music-Music History and Literature (Music 4755-4756), increased number of credits earned from two to three, absorbed course content of Music 3791 and 4793, and changed description to sacred choral literature in the graded choir program in the Liturgical Tradition (Music 4755) and the Free Church Tradition (Music 4756)<sup>160</sup>
- Techniques in Organization, Administration, and Preparation of School Bands, Orchestras, and Choruses (Music 7761-7762), title changed to Techniques in Organization, Administration, and Preparation of School Bands, Orchestras, and Choruses (Music 7761) and Measurement and Evaluation in Music (Music 7762)<sup>161</sup>
- Seminar in Opera Production (Music 7907-7908), number changed to 4789-4790 to enable interested upper division undergraduates to schedule; also content altered to Music Theater Production<sup>162</sup>

The following courses were altered in number of credits earned from two to three hours:

- Song Literature (Music 3751-3752)<sup>163</sup>
- Piano Literature (Music 3755-3756)<sup>164</sup>
- Piano Literature (Music 4757-4758)<sup>165</sup>
- Comparative Methods in Music Education (Music 7763-7764)<sup>166</sup>
- Supervision of Music Education (Music 7766)<sup>167</sup>

#### Degree Programs Offered (1976-1977)

During the summer of 1976, a committee selected by the Louisiana Board of Regents to evaluate the doctoral program of the School of Music, visited the School of Music and met with various faculty groups. This committee consisted of Dr. Allen Britton, University of Michigan; Dr. C. B. Hunt, Southern Illinois University; and Mr. Himie Voxman, University of Iowa. As a result of the visit of the committee, the outside minor was deleted from the requirements for the Doctor of Philosophy degree in Music Education, but was retained for all other

Ph.D. degrees.<sup>168</sup>

Not related to the above action, the faculty changed the Bachelor of Music curriculum in Composition by the deletion of some required electives to permit more flexibility in the curriculum.<sup>169</sup> The Bachelor of Music curriculum in Sacred Music was altered by deleting five hours of non-music electives in the sophomore year, and by dropping Hymnology and Liturgics-Music History and Literature (Music 3759-3760) in the junior year, and adding five hours to the non-music electives.<sup>170</sup>

#### Course Content (1976-1977)

No new courses were added to the course offerings of the School of Music; however, Hymnology and Liturgics (Music 3760) was dropped, as the course material was absorbed by Hymnology and Church Music (Music 4755-4756).<sup>171</sup>

The following courses were changed or altered as indicated:

- Composition (Music 4741) and Electronic Composition (Music 4742), changed the sequence of the courses; by having electronic music during the first semester, the student would be capable of using the medium in the second semester project.<sup>172</sup>
- Seminar in Musical Composition (Music 7901-7902) was separated into Seminar in Musical Composition (Music 7901) and Seminar in Electronic Musical Composition (Music 7902) in order to indicate the course dealing with electronic music.<sup>173</sup>
- Seminar in Music Education (Music 7905-7906) was increased in credit earned from (3) to (2-6) hours; since the music education faculty could not be enlarged and hence new curriculum offerings could not be added, this change enabled course work for masters and doctoral levels to be added.<sup>174</sup>

In a memorandum from Dr. Timm to Dr. Otis B. Wheeler, LSU Vice

Chancellor for Academic Affairs, Timm stated that the assignment of Senior Recital (Music 4797) to the (1-3) credit hours earned and leaving Senior Recital (Music 4798) to the (1-6) credit hours earned, was done administratively in order to clarify the total senior recital credits required in the curriculum outlines and transcripts.<sup>175</sup>

The recital numbers were assigned in the senior years of the various curricula as follows:

- Curricula in Voice Major - Music 4797 (3)
- Curricula in Instrumental Major (Excluding keyboard instruments) - Music 4798 (6)
- Curriculum in Piano Performance and Studio Teaching
  - Piano
    - for Piano Performance - Music 4798 (6)
    - for Studio Teaching - Music 4797 (3)
- Curriculum in Organ - Music 4798 (6)
- Curriculum in Multiple Woodwind - Music 4797 (3)
- Curriculum in Multiple Brass - Music 4797 (3)
- Curriculum in Multiple Strings - Music 4798 (6)<sup>176</sup>

#### Degree Programs Offered (1977-1978)

At a faculty meeting on September 21, 1977, Dean Timm urged members of the faculty to present new ideas for improving the School of Music, including its curricula and courses.<sup>177</sup> At a later faculty meeting, Timm proposed that the piano faculty and advisors for individual students review the procedures for passing the piano requirements for the various Bachelor of Music degrees and the Bachelor of Music Education degree.<sup>178</sup>

The following degree programs were altered to reflect revised piano standards required by the faculty of the School of Music:

- Bachelor of Arts degree with a major in Theory and Music History - suggested piano standards were Music 1121-1122 (or Music 1111-1112) and Music 2121-2122 (or Music 2111-2112)



Bachelor of Music Education degree, combination Band, Orchestra, and Vocal Music - requirements should remain Music 1101-1102

Bachelor of Music Education degree, Instrumental Music - requirement should remain Music 1101-1102

Bachelor of Music Education degree, Vocal Music - changed requirement to Music 1121-1122 for the freshman year and Music 2121-2122 for the sophomore year

Bachelor of Music degree, Voice major - requirement changed to Music 1105-1106 in the freshman year; dropped Music 1105-1106 in the sophomore year

Bachelor of Music degree, Composition major - when the primary instrument was not piano, the requirement was Music 1122, or equivalent through examination

Bachelor of Music degree, Instrument Major with Multiple Instrument Minor - required to demonstrate proficiency equal to Music 1106

Bachelor of Music degree, Instrument Major - requirement Music 1106<sup>179</sup>

The Bachelor of Music degree in Sacred Music was referred back to the Sacred Music Committee for further study later, to delay the Sacred Music Curriculum at the campus level until new faculty who would be involved with this program were on the campus.<sup>180</sup>

In addition, a proposed audio engineering curriculum was being studied by R. Donald Wilson and John P. Patterson.<sup>181</sup>

#### Course Content (1977-1978)

Catalog changes in composition course descriptions included the following:

Elementary Composition (Music 2741) - changed from writing of melodies; two-, three-, and four-part inventions; basic principles of song writing to basic serial technique. Analysis and audition of selected scores

Intermediate Composition (Music 2742) - changed to basic part-writing in 20th century idioms

20th Century Compositional Techniques before World War II (Music 3741) - composing in various forms and for various media

- 20th Century Compositional Techniques since World War II  
(Music 3742) - composing in various forms and  
for various media
- Electronic Music Composition (Music 4743) - use of equip-  
ment in the electronic studio; provided basic  
knowledge of compositional techniques used in  
construction of electronically assembled works
- Advanced Composition (Music 4744) - writing for various  
media including symphony orchestra
- Seminar in Musical Composition (Music 7901-7902) - 6 semes-  
ter hours were required for the Master of Music  
degree with concentration in composition
- Seminar in Musical Composition (Music 7901-7902) - 1 hour  
lab<sup>182</sup>

The recent appraisal by the Louisiana Board of Regents Visitation  
Committee included a recommendation that the School of Music offer  
courses for doctoral students only, to be numbered in the 9000 series.  
The following courses were changed in number to reflect the doctoral  
level:

<u>Old Number</u>	<u>New Number</u>	<u>Title of Course</u>
7758-7759	9758-9959	Repertoire
7901-7902	9901-9902	Doctoral Seminar in Music Composition
7903-7904		Seminar in Music History Seminar in Music History (each may be taken 3 times for credit; only 6 hours are applicable to Ph.D.; maximum for M.A. and Ph.D. combined, 18 hours)
7909	9909	Seminar in Scoring for Various Media
7925-7926	9925-9926	Seminar in Literature and Style in Performance- Voice
7927-7928	9927-9928	Seminar in Literature and Style in Performance- Piano
7929-7930	9929-9930	Seminar in Literature and Style in Performance- Organ

7931-7932	9931-9932	Seminar in Literature and Style in Performance- Strings
7933-7934	9933-9934	Seminar in Literature and Style in Performance- Woodwinds
7935-7936	9935-9936	Seminar in Literature and Style in Performance- Brass
7937	9937	Seminar in Literature and Style in Performance- Percussion
7971	9971	Seminar in Performance Practice <sup>183</sup>

In addition to these changes, Music Appreciation (Music 1751-1752) was changed in description to an introduction to the art of music with emphasis on listening skills. The course became a non-technical approach to understanding the vocabulary and materials of music with correlation of musical literature to other disciplines in the humanities.<sup>184</sup>

#### Degree Programs Offered (1978-1979)

The main reason for the faculty meeting of May 2, 1979, was to consider certain curricular changes and curriculum development. A faculty committee had investigated a possible degree in the area of musical theater, but the proposal had been abandoned because the proposed number of hours for the degree was more than was required for any bachelor of music degree in the then current catalog. Earl W. Redding pointed out that the new curriculum, which combined music, speech and the dance, was designed to prepare a student to be a performer. According to Redding "There is a tremendous need for this type of degree as there are many job opportunities available for students who are trained

in the area of not only opera, but in musical theater."<sup>185</sup> Redding also pointed out that there were very few schools in the United States offering a degree which would concentrate upon musical theater. It was decided to present the proposal for the Bachelor of Music degree with a major in musical theater to the University Courses and Curricula Committee.<sup>186</sup>

At the same meeting, Dean Timm pointed out that the LSU School of Music did not offer a degree in conducting, and appointed a committee to look into the possibility of developing such a curriculum for consideration by the faculty of the School of Music. Timm also requested that the faculty investigate the possibility of offering a degree in the area of arts management.<sup>187</sup>

#### Course Content (1978-1979)

A new course was added to the course offerings of the School of Music. Seminar in Music Theory (Music 9021) was designed primarily for doctoral level students.<sup>188</sup>

The following courses were changed or altered as indicated:

- Music Education in the Elementary School (Music (2170-2171)- change in catalog course description
- Survey in Music History (Music 4751-4752) - changed in description from music from the Baroque period to the 20th century to Music 4751 - music of ancient Greece to c.1700, and Music 4752 - music of the late Baroque, Classical, Romantic, and Modern period up to the present time
- Ancient and Medieval Music (Music 7751) and Music of the Renaissance (Music 7752) which presently carried 2 credits, were changed to 3 credits
- Music Theory Seminars (Music 7921, 7922, 7923, and Music 7924) were changed in the following manner. Music 7921 was changed from 2 to 3 hours credit, and the course description was changed from Contrapuntal practices in Medieval, Renaissance,

and Baroque periods to a seminar primarily for Masters degree candidates, designed for in-depth exploration of subjects specifically related to music theory. Music 7922, 7923 and 7924 were dropped.<sup>189</sup>

### Enrollment and Degrees Awarded

#### Enrollment and Degrees Awarded (1971-1972)

The total enrollment figures of the LSU School of Music for the Fall semester, 1971, reflected the following information:

Music.....	100
Education.....	74
Junior Division.....	121
Arts and Sciences.....	8
Graduate, Masters.....	45
Graduate, Ph.D.....	34
Graduate, D.M.A.....	0
Total.....	381

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The 62 degrees granted from January through August of 1972 included: 21 Bachelors of Music, 14 Bachelors of Music Education, 12 Masters of Music, 9 Masters of Music Education, 1 Master of Arts, 2 Doctors of Philosophy, and 4 Doctors of Musical Arts.<sup>191</sup>

Among the first recipients of Doctor of Musical Arts degrees awarded by the LSU School of Music were Bert A. Braud in Composition, at the December 1971, commencement exercises, and R. Ralph Roberts in Voice, at the May 1972, commencement exercises. Braud's monograph was entitled Senses (An Oratorio for Soloists, Double Chorus and Orchestra), and Roberts's monograph was entitled The Cantates Francaise of Andre Campra.<sup>192</sup>

#### Enrollment and Degrees Awarded (1972-1973)

The total enrollment figures of the LSU School of Music

for the Fall semester, 1972, reflected the following information:

Music.....	121
Education.....	81
Junior Division.....	90
Arts and Sciences.....	14
Graduate, Masters.....	59
Graduate, Ph.D.....	23
Graduate, D.M.A.....	17
Total.....	405 193

The 86 degrees granted during the 1972-1973 academic year included: 27 Bachelors of Music, 22 Bachelors of Music Education, 7 Bachelors of Arts, 20 Masters of Music, 6 Masters of Music Education, 1 Master of Arts, 1 Doctor of Philosophy, and 2 Doctors of Musical Arts.<sup>194</sup>

In addition to this group of music majors, 917 non-music majors were enrolled in the band, orchestra, and choral groups, and appreciation, and applied music courses.<sup>195</sup>

#### Enrollment and Degrees Awarded (1973-1974)

The total enrollment figures of the LSU School of Music for the Fall semester, 1973, reflected the following information:

Music.....	121
Education.....	77
Junior Division.....	143
Arts and Sciences.....	16
Graduate, Masters.....	67
Graduate, Ph.D.....	18
Graduate, D.M.A.....	20
Total.....	462 196

The 76 degrees granted from January through August of 1974 included: 25 Bachelors of Music, 19 Bachelors of Music Education, no Bachelors of Arts, 19 Masters of Music, 6 Masters of Music Education, 1 Master of Arts, 4 Doctors of Philosophy, and 2 Doctors of Musical

Arts. 197

In an article in the Baton Rouge Sunday Advocate newspaper dated January 20, 1974, it was announced that LSU would limit its enrollment in the School of Music beginning with the Summer Session of 1974; the School of Music would also require prospective students to audition.<sup>198</sup> Limiting enrollment in the School of Music was the second such action on the Baton Rouge campus, enrollment in the architecture department was already limited.

The faculty of the School of Music expressed disapproval of the manner in which publicity was being handled for limiting enrollment.<sup>199</sup> It was suggested that this problem of negative publicity strengthened the need for a Public Relations Officer in the School of Music.

At a later faculty meeting, Tom D. Wafer gave a progress report on limiting enrollment in the School of Music. Wafer distributed to the faculty a preliminary report showing the number of students who had been auditioned and accepted; he noted that the problem with limiting enrollment was very severe in piano and voice. According to Wafer, "Many of the music educators in the state feel that we are cutting our throats. We are turning down students who will go to another state institution. Their enrollment will increase and this growth will cause expansion of their facilities, while our growth will decrease. There has been no expansion in our facilities in the past 20 years. In fact, it is smaller because the old band hall was larger than the new one-- although it was in poor condition."<sup>200</sup>

#### Enrollment and Degrees Awarded (1974-1975)

Due to restricted funds and limited practice rooms, the School

of Music continued its selective admissions policy; however, enrollment reports revealed that the 1974 Fall semester enrollment at the University as a whole was at an all-time record high.

The total enrollment figures of the LSU School of Music for the Fall semester of 1974 reflected the following information:

Music.....	109	
Education.....	85	
Junior Division.....	48	
Arts and Sciences.....	14	
Graduate, Masters.....	65	
Graduate, Ph.D.....	14	
Graduate, D.M.A.....	17	
Total.....	352	201

The 70 degrees granted from January through August of 1975 included: 26 Bachelors of Music, 16 Bachelors of Music Education, 16 Masters of Music, 7 Masters of Music Education, 1 Master of Arts, 2 Doctors of Philosophy, and 2 Doctors of Musical Arts.<sup>202</sup>

#### Enrollment and Degrees Awarded (1975-1976)

Due to limitations in space and budget, the School of Music was able to accept only a limited number of talented students each year.

The total enrollment figures of the LSU School of Music for the Fall semester of 1975 reflected the following information:

Music.....	94	
Education.....	85	
Junior Division.....	35	
Arts and Sciences.....	8	
Graduate, Masters.....	64	
Graduate, Ph.D.....	18	
Graduate, D.M.A.....	18	
Total.....	322	203

According to Assistant Dean Richard F. Norem, the graduate enroll-



ment had increased, although with the new limited enrollment policy the undergraduate enrollment declined slightly. As Norem observed, "The one positive thing about this [limited enrollment] is that the quality of the undergraduate students that are admitted to the Music School is much higher than it has been in past years."<sup>204</sup>

The 71 degrees granted from January through August of 1976 included: 20 Bachelors of Music, 11 Bachelors of Music Education, 18 Masters of Music, 11 Masters of Music Education, 2 Masters of Arts, 2 Doctors of Philosophy, and 7 Doctors of Musical Arts.<sup>205</sup>

#### Enrollment and Degrees Awarded (1976-1977)

Enrollment was declining at the state's public institutions of higher learning, as indicated in the 14th day headcount for 1976; Louisiana State University experienced an enrollment loss of 1.38%.<sup>206</sup>

The total enrollment figures of the LSU School of Music for the Fall semester of 1976 reflected the following information:

Music.....	80
Education.....	90
Junior Division.....	21
Arts and Sciences.....	7
Graduate, Masters.....	44
Graduate, Ph.D.....	24
Graduate, D.M.A.....	20
Total.....	286
	207

At a meeting of the School of Music faculty, Dr. Timm pointed out that the restricted enrollment policy adopted by the School of Music, in accordance with instructions from the upper administration of the University, had dropped the School of Music enrollment more than anticipated. Timm appointed a student recruitment committee with Assistant to the Dean Tom D. Wafer as Chairman. Committee members included Aslanian,

Constantinides, Harrison, Heschke, Klimash, Norem, Rouse, Sher, and  
208  
Yestadt.

The 78 degrees granted from January through August of 1977 included: 25 Bachelors of Music, 24 Bachelors of Music Education, 20 Masters of Music, 4 Masters of Music Education, 1 Master of Arts, 1 Doctor of Philosophy, and 3 Doctors of Musical Arts.<sup>209</sup>

#### Enrollment and Degrees Awarded (1977-1978)

The total enrollment figures of the LSU School of Music for the Fall semester of 1977 reflected the following information:

Music.....	81
Education.....	80
Junior Division.....	17
Arts and Sciences.....	6
Graduate, Masters.....	48
Graduate, Ph.D.....	25
Graduate, D.M.A.....	16
Total.....	273

210

The School of Music entered its fourth year of complying with the directives of the upper administration to limit its student enrollment. The result of this restricted enrollment was smaller enrollment in many of the courses offered by the School of Music. The administration and faculty of the School of Music complied fully in limiting enrollment.

The 60 degrees granted from January through August of 1978 included: 23 Bachelors of Music, 13 Bachelors of Music Education, 15 Masters of Music, 2 Masters of Music Education, 5 Doctors of Philosophy, and 2 Doctors of Musical Arts.<sup>211</sup>

#### Enrollment and Degrees Awarded (1978-1979)

The total enrollment figures of the LSU School of Music for the

Fall semester of 1978 reflected the following information:

Music.....	89	
Education.....	83	
Junior Division.....	49	
Arts and Sciences.....	4	
Graduate, Masters.....	54	
Graduate, Ph.D.....	36	
Graduate, D.M.A.....	<u>21</u>	
Total.....	336	212

Enrollment in music was limited to the University's ability to provide facilities and faculty. Therefore, an audition in the major performance medium was required of students wishing to pursue curricula in the School of Music or music curricula administered through the College of Arts and Sciences, the College of Education, Junior Division, and University College before permission was granted to enter such curricula.

The 58 degrees granted from January through August of 1979 included: 15 Bachelors of Music, 13 Bachelors of Music Education, 18 Masters of Music, 4 Masters of Music Education, 6 Doctors of Philosophy, and 2 Doctors of Musical Arts.<sup>213</sup>

#### Facilities and Major Equipment

##### Facilities and Major Equipment (1971-1972)

According to the LSU School of Music Biennial Report for 1970-1972, the School lacked sufficient space to function in an efficient manner. The School had reached the place where shortage of space was hurting the quality of work being accomplished; applied music students could not prepare their assignments without practice facilities.<sup>214</sup>

In May of 1972, Richard F. Norem, then Acting Dean of the School of Music, submitted two proposals to alleviate the space problem con-

fronting the School of Music. The first proposal suggested moving the offices and teaching studios of ten professors to Barracks A of the Pentagon Dormitory. The proposed move would free twelve practice rooms in the Music and Dramatic Arts Building which were being used as offices and teaching studios. The new Moog synthesizer and electronic studio could also be installed in the Pentagon Barracks, and a number of dormitory rooms could be used for storage of instruments, records, uniforms, and other items. The remainder of the rooms would be designated practice and ensemble rooms, teaching studios, and offices for graduate assistants. The main problems associated with this move, according to Norem, would be to air-condition, renovate, and sound-proof the building as much as possible.<sup>215</sup> According to Norem, "The additional studio, office, and practice room space would not only physically help the School of Music, but would also go a long way in raising the morale of the faculty and student body."<sup>216</sup>

The second proposal submitted by Acting Dean Norem was that the large dining hall in the Pentagon Cafeteria become the center for choral and opera activities in the LSU School of Music.<sup>217</sup> This room would be large enough for the choral organizations to rehearse with accompanying instrumental groups when needed, and would relieve space for music history, theory, and music education subjects being taught in rooms which were technically and physically too small for some of these classes. The implementation of this proposal, according to Norem, "would provide a much deserved rehearsal room for the choral organizations of Louisiana State University which have brought prestige and favorable notoriety to our University, as well as helped to serve the

cultural needs of our community."<sup>218</sup>

According to the School of Music Biennial Report for 1970-1972, the following items were added in the area of large equipment:

1. Two new practice organs were installed; one replaced a thirty-eight year old instrument
2. A modern electronic piano laboratory for class piano had been provided
3. A new video tape recorder with TV playbacks had been placed in the Band Hall as an aid to marching band rehearsals
4. The University had purchased a new electronic organ for use with ceremonies and concerts; the organ was portable and would be used in various places on the campus<sup>219</sup>

#### Facilities and Major Equipment (1972-1973)

During 1972 the School of Music began using the Pentagon Cafeteria room for choral rehearsals, opera rehearsals, and some music appreciation classes. This removed the University Chorus from the Geology Auditorium and offered relief for other ensembles and classes in spite of limited access and problems in sound transmission and room division.

In a memorandum to Dr. Paul W. Murrill, University Provost and Vice Chancellor for Academic Affairs, Dr. Timm pointed out the continuing problem of lack of space in the School of Music. The following is a partial list of immediate needs for the School of Music as stated by Timm in the September 1972 memorandum:

1. We need 62 more practice rooms immediately
2. We are short 21 studios; we are using practice rooms for studios
3. We are out of storage space
4. We have classes of 96 people in a room designed for 50
5. Our offices are so crowded that people cannot move about in them without getting in each other's way

6. We need one more practice organ replacement
7. We need 4 string basses for bass classes the second semester
8. We must continue to replace pianos
9. We need new band uniforms
10. We must replace some band instruments and add to the inventory
11. Personnel; Our need for added faculty is acute<sup>220</sup>

Two School of Music students called on LSU Chancellor Cecil G. Taylor on October 11, 1972, to present a petition signed by nearly two hundred persons calling attention to the severe shortage of space for practice.<sup>221</sup>

As concluded by Dr. Timm, "It is time to go beyond the examination of existing space on campus. I do not want to appear unappreciative of efforts so far. I would be neglecting my duty if I did not impress upon everyone concerned that we are in an emergency situation for which I cannot provide a solution without the financial aid of the University. Students are practicing in restrooms and theater dressing rooms at peak periods."<sup>222</sup>

Of special interest was the announcement by Wallace C. McKenzie, Jr., at the November 18, 1972, meeting of the School of Music Alumni Association, of the acquisition by the School of a new synthesizer.<sup>223</sup> According to Assistant Dean Richard F. Norem, the new instrument would "help us achieve new vistas in the area of composition in the 20th century."<sup>224</sup>

During the summer break of 1972, the School of Music Library was incorporated into the Main Library System with the transfer of most of the scores to the Music and Dramatic Arts Branch Library.<sup>225</sup> Modifications were made to the existing Music Library in order to effect

this change of library books and scores.

#### Facilities and Major Equipment (1973-1974)

According to Dr. Timm, limiting the enrollment at the LSU School of Music would reduce teacher loads, reduce theory classes to a practical size, and reduce the strain on practice rooms. However, limiting the enrollment would not solve the following problems:

1. Need for better library holdings
2. Replacement of equipment
3. Recital Room where organ recitals can be given
4. Faculty studios (19 faculty members are teaching in practice rooms)
5. Larger office facilities
6. Space for graduate assistants
7. Storage space
8. Rehearsal rooms
9. Listening facilities
10. Recital hall<sup>226</sup>

At its September 19, 1973, meeting, the LSU Budget Committee approved a request by the School of Music for \$13,000 to replace a damaged organ.<sup>227</sup>

#### Facilities and Major Equipment (1974-1975)

According to a memorandum from L. L. Pesson, LSU Assistant Vice Chancellor, to Dr. Timm, Vice Chancellor James W. Reddoch agreed to allow the School of Music to use Rooms 134, 150, and 167 in the LSU Infirmary (See figure 15, p. 367) for temporary offices for faculty and graduate students.<sup>228</sup> This move temporarily relieved the extremely crowded space conditions in the existing music facilities; the new offices were ready for occupancy in July of 1975.



Fig. 15. LSU Infirmary Building



### Facilities and Major Equipment (1975-1976)

In a report to the Louisiana Coordinating Council for Higher Education, Dr. Timm gave the following description of existing facilities in the School of Music in October of 1975:

Currently we have 7 classrooms, 1 class piano room, 1 band hall, 1 dining hall used for choral and opera rehearsals and some classes, 42 practice rooms, 1 school library including cramped and inadequate listening facilities, 20 studios, 12 more practice rooms being used as studios and 6 offices in the Infirmary where no music can be played, a small 3 room administrative suite housing only the Dean, his secretary and two stenographers, an inadequate orchestra, choral and band library space. We have very inadequate storage spaces for musical instruments, office supplies, audiovisual aids, equipment and supplies. The Dean has no studio for his teaching. An addition to the building is essential. Currently the School of Music has been directed not to increase enrollment. We turn away more than 100 Louisiana students capable of being admitted each year because of space limitations.<sup>229</sup>

In a memorandum to LSU Chancellor Paul W. Murrill, Dr. Timm stressed the morale problem which existed among faculty members because of the lack of studio space.<sup>230</sup> Timm also solicited immediate action to provide necessary facilities for the organ curricula; with proper facilities, the School of Music would be able to realize public service seminars in the area of church music and bring to the Baton Rouge area capable organ performers who would contribute to the musical growth of the community. In an excerpt from the minutes of the meeting of the LSU Budget Committee, it was stated that "the Committee noted and took under advisement the needs of the Music School with regard to organ recital facilities and practice rooms."<sup>231</sup>

In February of 1976, School of Music faculty members assigned to the Music School Annex in the Infirmary requested acoustical improve-

ments for the hospital offices. Suggestions made by Dr. Timm for improvement of the acoustical characteristics of the offices included carpeting the floors or treating the ceiling and walls of each office with acoustical tile which would absorb the sound.<sup>232</sup>

At the August 23, 1975, meeting of the School of Music faculty, Dr. Timm announced the purchase of a black and white video tape camera, recorder and monitor, additional screens, overhead projector and a tachistoscope.<sup>233</sup> Funds were awarded to the School of Music in April of 1976, to establish a theory listening laboratory, which was to be housed in Dean French's house (See figure 16, p. 370) near the Music and Dramatic Arts Building. A program of piano replacement was underway in the School of Music; many of the grand pianos in studios were older than the Music Building itself.<sup>234</sup>

#### Facilities and Major Equipment (1976-1977)

At a faculty meeting on January 26, 1977, Dr. Timm read a letter from LSU Vice Chancellor Quinn M. Coco concerning the rising cost of utilities and the necessity to cut back on the use of University buildings whenever possible. Coco's letter pointed out that the Music and Dramatic Arts Building would be locked "at 10 p.m. on Fridays and will not reopen until Monday morning for classes."<sup>235</sup> Coco also informed the Dean that the temperature level of the building would be altered over the weekends in order to conserve energy and cut back energy costs. The faculty of the School of Music voted unanimously to present to Vice Chancellor Coco a letter urging the University administration not to close the Music and Dramatic Arts Building on the weekends for the

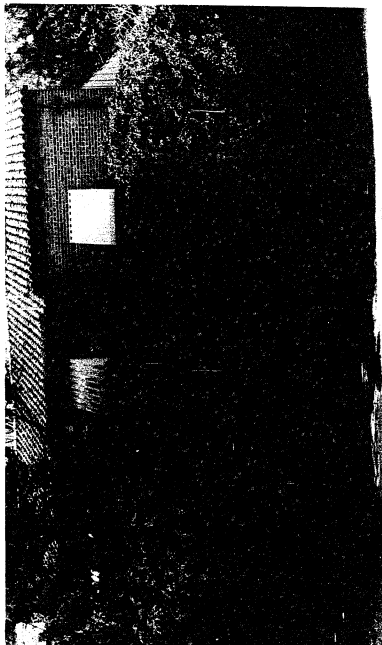


Fig. 16. Dean French's House

following reasons:

- 1) There are many Saturday activities in the Music Building not only by the Music School and Speech Department faculty and students, but also invited guests which use the facilities of the building for various music activities including practice and teaching
- 2) Many lessons are taught on Saturdays through the Preparatory Department and various faculty members teach private high school students through general extension
- 3) The impact of the tuning of the pianos and organs would be disastrous if the temperature and humidity were to vary much each weekend
- 4) One of the major criticisms directed to the School of Music by NASM was the lack of adequate practice room facilities; closing the building on weekends would prohibit music students from using practice room facilities<sup>236</sup>

At a later faculty meeting in July of 1977, Timm informed the faculty of the School of Music that \$200,000 had been approved for architectural fees for renovation and expansion of the Music and Dramatic Arts Building, with work on the plans to begin during the Spring of 1978.<sup>237</sup> Dr. Timm informed the faculty that the Speech Department would move out of the Music and Dramatic Arts Building during the 1977-1978 academic year, with the exception of the Drama Department. Coates Hall on the campus was being renovated for use by the Speech and Hearing Clinic.

The faculty suggested the following list of needs in the School of Music to be brought to the attention of the architect during the planning stage:

- 1) A concert hall seating approximately 500 people
- 2) An organ recital hall with a large concert organ
- 3) Additional library and listening space
- 4) A recording studio and television studio combination
- 5) More storage space for instruments, music library and office supplies
- 6) A small recital hall which could be used for piano repertory recitals and master classes
- 7) Expanded lounge facilities for both faculty and students

- 8) Chamber music rehearsal rooms
- 9) A theory laboratory which presents plans call for being housed in former Dean French's house, this theory lab should be available in the main building
- 10) Additional teaching studios for faculty
- 11) A choral rehearsal facility
- 12) Opera costumes and scenery building facilities
- 13) Opera rehearsal space
- 14) An audio visual storage room
- 15) Additional electrical outlets in all existing classrooms
- 16) At least two classrooms needed with boards having permanent music staves and projection equipment needed for theory, composition and counterpoint courses
- 17) Additional practice rooms
- 18) New instrument repair facilities and teaching facilities for the instrument repair courses
- 19) Expanded piano repair facilities
- 20) Vocal pedagogy equipment preferably in its own vocal pedagogy laboratory
- 21) Office Suite<sup>238</sup>

As pointed out by Dr. Timm, "We should be thinking of new areas to be developed with new ideas and new creativity in music and in the teaching of music which might call for additional specialized space."<sup>239</sup>

#### Facilities and Major Equipment (1977-1978)

At a meeting of the faculty of the School of Music on July 24, 1978, Dr. Timm announced to the faculty that plans for the new music building extension and renovation were moving quite rapidly and that proposed plans for the building, as designed by the Dean and Assistant Dean with the help of the faculty, were in the hands of the Systems Office.<sup>240</sup>

During the summer of 1978, new doors were installed on all front entrances to the Music and Dramatic Arts Building in order to increase security.

#### Facilities and Major Equipment (1978-1979)

At the November 8, 1978, meeting of the faculty of the School of Music, Dr. Timm announced that money allocated by the Louisiana Legislature was not sufficient to achieve all of the aims of the School of Music. "Of the \$2,000,000 allocated, nearly \$900,000 was estimated by the architect as needed to bring the present structure up to the current building code and fire regulations."<sup>241</sup> The new construction for the School of Music (See figures 17-18, pp. 374-376) would consist of the following, as announced by Timm:

1. A recital hall and a rehearsal hall
2. An organ recital hall and office
3. A scenery shop for the School of Music  
opera productions
4. A percussion studio and practice rooms which  
will also contain an orchestra conductor's  
office and the orchestra library <sup>242</sup>

The School of Music faculty expressed dismay that the further additions and alterations which had been planned would not be forthcoming.

#### Budget and Expenditures

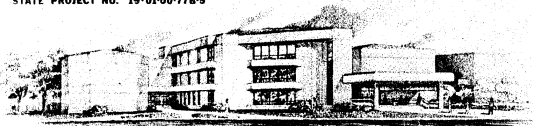
##### Budget and Expenditures (1971-1972)

In 1970 Governor John J. McKeithen exercised his authority to reduce appropriations to State agencies in light of an anticipated deficit for the fiscal year. A memorandum from Chancellor Cecil G. Taylor was sent to heads of budgetary units on November 17, 1970, notifying them of assigned reductions in their respective areas, and asked for listings of categories and amounts to be cut in order to reach the assigned goal. <sup>243</sup> This reduction in the 1970-1971 LSU budget

## **MUSIC SCHOOL RENOVATION PHASE II**

**LOUISIANA STATE UNIVERSITY  
BATON ROUGE CAMPUS**

**STATE PROJECT NO. 19-01-00-77B-5**



**MILLER, SMITH & CHAMPAGNE, INC.**  
ARCHITECTS                      ENGINEERS

Fig. 17. View of the Exterior of the New Building for the LSU School of Music

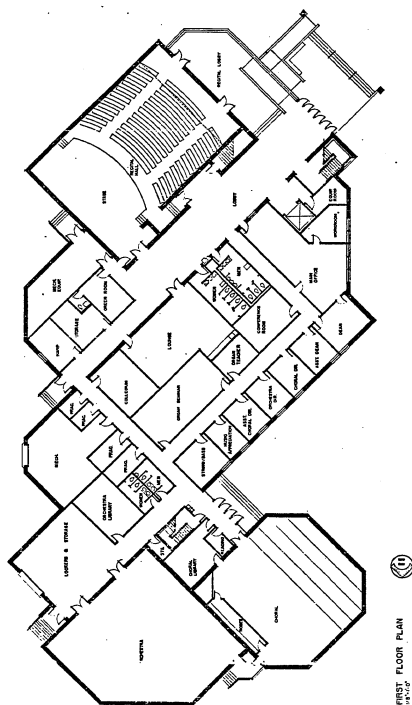


Fig. 18. Floor Plans for the New Building for the LSU School of Music



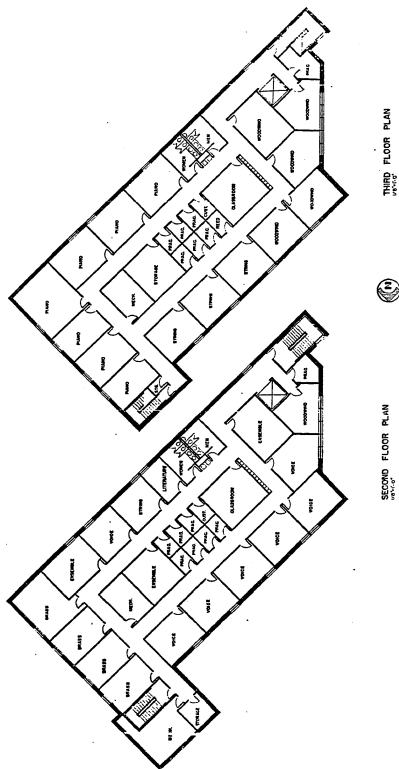


Fig. 18. Continued

is reflected in the budget requested for the School of Music.

The budget requested by the LSU School of Music for the 1971-1972 fiscal year included the following items:

Academic and Administrative Salaries.....	\$530,978	
Non-Student Wages.....	30,193	
Student Wages.....	6,675	
Travel.....	1,000	
Supplies and Expenses.....	21,682	
Equipment.....	6,309	
Total.....	\$596,837	244

The 1971-1972 Band Department budget request was as follows:

<u>Band</u>		
Faculty Salaries.....	\$ 27,020	
Student Wages.....	2,800	
Travel.....	226	
Supplies and Expenses.....	1,000	
<u>Marching Band</u>		
Supplies and Expenses.....	1,200	245
Total.....	\$ 38,810	

At its regular meeting on October 8, 1971, the LSU Board of Supervisors approved the following action concerning the School of Music:

1. Voted to allot up to \$15,000 each year from traffic fines collected on the Baton Rouge campus to support additional Band Service Awards
2. Increased the value of 75 Orchestra and Vocal Service Awards from \$25 to \$50 per semester
3. Established ten full in-State fee remission Music Scholarships 246

The total budget for the School of Music for the 1971-1972 fiscal year was \$635,647, including School of Music, Band Department and Student Aid areas.

#### Budget and Expenditures (1972-1973)

For two years, the LSU System had operated on a standstill

budget, a circumstance that, if allowed to continue, "would seriously erode the foundation of quality education in Louisiana."<sup>247</sup> The Louisiana Legislature approved the 1972-1973 General Appropriations Act, which called for a standstill level of state appropriations for the Baton Rouge campus, on June 1, 1972.<sup>248</sup> The standstill budget, which allowed the University to operate but which failed to provide for the kind of growth and development expected of a modern university, created a grave financial crisis.

The budget requested by the LSU School of Music for the 1972-1973 fiscal year included the following items:

Academic and Administrative Salaries.....	\$567,145	
Non-Student Wages.....	30,419	
Student Wages.....	8,075	
Travel.....	1,800	
Supplies and Expenses.....	21,682	
Equipment.....	4,209	
Total.....	\$633,330	<sup>249</sup>

A portion of the increase in budget was due to the appointment of graduate assistants and the upgrading of present assistantships. Salary increases for University employees were included in the budget approved by the LSU Board of Supervisors.

The 1972-1973 Band Department budget request was as follows:

<u>Band</u>		
Faculty Salaries.....	\$ 27,168	
Student Wages.....	3,200	
Travel.....	300	
Supplies and Expenses.....	8,564	
Equipment.....	1,000	
<u>Marching Band</u>		
Supplies and Expenses.....	1,200	
Total.....	\$ 39,432	<sup>250</sup>

In addition to the budgets listed above, \$18,950 was allocated to the School of Music for out of state fee exemptions: \$7,500 was

allocated for Band, Orchestra, and A Cappella Awards; and \$10,950 was allocated for Band Service Awards.<sup>251</sup>

The total budget for the School of Music for the 1972-1973 fiscal year was \$672,762.

#### Budget and Expenditures (1973-1974)

The budget requested by the LSU School of Music for the 1973-1974 fiscal year included the following items:

Academic and Administrative Salaries.....	\$623,524	
Non-Student Wages.....	32,530	
Student Wages.....	8,075	
Travel.....	1,550	
Supplies and Expenses.....	21,682	
Equipment.....	4,209	252
Total.....	\$691,570	

Included in this increase was the allocation for two new faculty positions, an addition of three graduate students, and an increase in Non-Student wages.

The 1973-1974 Band Department budget request was as follows:

#### Band

Faculty Salaries.....	\$ 28,666	
Student Wages.....	3,200	
Travel.....	0	
Supplies and Expenses.....	6,564	
Equipment.....	1,000	

#### Marching Band

Supplies and Expenses.....	1,200	253
Total.....	\$ 40,630	

In addition to the budgets listed above, \$18,950 was allocated to the School of Music for Music Fee exemptions, \$7,500 was allocated for Orchestra and A Cappella Awards, \$10,950 was allocated for Band Service Awards, and \$15,000 was allocated from the University traffic fines for Band Service Awards.<sup>254</sup>

The total budget for the School of Music for the 1973-1974 fiscal year was \$732,200.

#### Budget and Expenditures (1974-1975)

The budget requested by the LSU School of Music for the 1974-1975 fiscal year included the following items:

Academic and Administrative Salaries.....	\$688,606	
Student Wages.....	50,623	
Travel.....	3,550	
Supplies and Expenses.....	21,807	
Equipment.....	7,869	255
Total.....	\$772,455	

The 1974-1975 Band Department budget request was as follows:

<u>Band</u>		
Faculty Salaries.....	\$ 27,830	
Student Wages.....	6,261	
Travel.....	0	
Supplies and Expenses.....	7,364	
Equipment.....	3,500	
<u>Marching Band</u>		
Supplies and Expenses.....	1,200	256
Total.....	\$ 46,155	

In addition to the budgets listed above, \$500 was allocated to the School of Music for the Instrumental Clinic, \$3,600 was allocated for the Summer Festival of Arts, and \$500 was allocated for the Vocal Clinic, all under the general heading of Student Services.<sup>257</sup> Under the heading of Student Aid, \$10,950 was allocated to the School of Music for Band Service Awards, \$15,000 was allocated for Band Service Awards from the University traffic fines, and \$21,450 was allocated for Music Fee Exemptions.<sup>258</sup>

The total budget for the School of Music for the 1974-1975 fiscal year was \$818,610.

Budget and Expenditures (1975-1976)

The budget requested by the LSU School of Music for the 1975-1976 fiscal year included the following items:

Academic and Administrative Salaries.....	\$763,294	
Student Wages.....	50,664	
Travel.....	3,550	
Supplies and Expenses.....	23,507	
Equipment.....	11,869	
Total.....	\$852,884	259

Included in the budget was a twelve percent salary increase for faculty and staff. The capital-outlay budget for 1975-1976 was devoted primarily to emergencies, renovations, and repairs, while existing projects continued, to allow time for a thorough evaluation of the need for new buildings on the campus.

The 1975-1976 Band Department budget request was as follows:

<u>Band</u>		
Faculty Salaries.....	\$ 30,398	
Student Wages.....	6,500	
Travel.....	0	
Supplies and Expenses.....	7,364	
Equipment.....	4,100	
<u>Marching Band</u>		
Supplies and Expenses.....	7,800	
Total.....	\$ 56,162	260

In addition to the budgets listed above, \$500 was allocated to the School of Music for Instrumental Clinic, \$3,600 was allocated for the Summer Festival of Arts, and \$500 was allocated for the Vocal Clinic, all under the heading of Public Service.<sup>261</sup> Under the heading of Student Aid, \$25,350 was allocated to the School of Music for Band Service Awards, \$15,000 was allocated for Band Service Awards from the University traffic fines, \$25,550 was allocated for Music Fee Exemptions, and \$7,500 was allocated for Orchestra and A Cappella

Awards.<sup>262</sup>

The total budget for the School of Music for the 1975-1976 fiscal year was \$909,046.

Budget and Expenditures (1976-1977)

The budget requested by the LSU School of Music for the 1976-1977 fiscal year included the following items:

Academic and Administrative Salaries.....	\$778,409	
Student Wages.....	53,035	
Travel.....	1,000	
Supplies and Expenses.....	23,707	
Equipment.....	2,845	
	<u>\$858,996</u>	263

The 1976-1977 Band Department budget request was as follows:

Band

Faculty Salaries.....	\$ 46,160
Student Wages.....	6,661
Travel.....	0
Supplies and Expenses.....	7,364
Equipment.....	3,011

Marching Band

Supplies and Expenses.....	7,800	264
Total.....	<u>\$ 70,996</u>	

In addition to the budgets listed above, \$500 was allocated to the School of Music for the Instrumental Clinic, \$500 was allocated for the Vocal Clinic, and \$3,600 was allocated for the Summer Festival of Art, all under the heading of Public Service.<sup>265</sup> Under the heading of Student Aid, \$25,350 was allocated to the School of Music for Band Service Awards, \$15,000 was allocated for the Band Service Awards from the University traffic fines, \$21,550 was allocated for Music Fee Exemptions, and \$7,500 was allocated for Orchestra and A Cappella Awards.<sup>266</sup>

The total budget requested by the LSU School of Music for the

1976-1977 fiscal year was \$934,592.

Budget and Expenditures (1977-1978)

The budget requested by the LSU School of Music for the 1977-1978 fiscal year included the following items:

Academic and Administrative Salaries.....	\$790,910	
Student Wages.....	53,035	
Travel.....	1,000	
Supplies and Expenses.....	32,207	
Equipment.....	2,845	
Total.....	\$879,997	267

Included in the budget was \$8,500 allocated for use of the LSU Student Union facility.

The 1977-1978 Band Department budget request was as follows:

Band

Faculty Salaries.....	\$ 25,331
Student Wages.....	6,661
Travel.....	0
Supplies and Expenses.....	7,364
Equipment.....	3,011

Marching Band

Supplies and Expenses.....	7,800	
	\$ 50,167	268

In addition to the budgets listed above, \$500 was allocated to the School of Music for the Instrumental Clinic, \$500 was allocated for the Vocal Clinic, and \$3,600 was allocated for the Summer Festival of Art, all under the heading of Public Service.<sup>269</sup> Under the heading of Student Aid, \$25,350 was allocated to the School of Music for Band Service Awards, \$15,000 was allocated for the Band Service Awards from the University Traffic fines, \$24,850 was allocated for Music Fee Exemptions, and \$7,500 was allocated for Orchestra and A Cappella Awards.<sup>270</sup>

The total budget requested by the LSU School of Music for the



1977-1978 fiscal year was \$934,764.

Budget and Expenditures (1978-1979)

The budget requested by the LSU School of Music for the 1978-1979 fiscal year included the following items:

Academic and Administrative Salaries.....	\$911,741	
Student Wages.....	59,715	
Travel.....	2,000	
Supplies and Expenses.....	34,207	
Equipment.....	19,974	271
Total.....	\$1,027,637	

The 1978-1979 Band Department budget request was as follows:

Band

Faculty Salaries.....	\$ 31,382	
Student Wages.....	8,601	
Travel.....	0	
Supplies and Expenses.....	7,364	
Equipment.....	3,011	

Marching Band

Supplies and Expenses.....	8,500	272
Total.....	\$ 58,858	

In addition to the budgets listed above, \$500 was allocated to the School of Music for the Instrumental Clinic, \$500 was allocated for the Vocal Clinic, and \$3,600 was allocated for the Summer Festival of Art, all under the heading of Public Service.<sup>273</sup> Under the heading of Student Aid, \$25,350 was allocated to the School of Music for Band Service Awards, \$15,000 was allocated for the Band Service Awards from the University Traffic Fines, \$24,850 was allocated for Music Fee Exemptions, and \$7,500 was allocated for Orchestra and A Cappella Awards.<sup>274</sup>

The total budget requested by the LSU School of Music for the 1978-1979 fiscal year was \$1,091,095.

Performing Groups and Performances

Performing Groups and Performances (1971-1972)

During the 1971-1972 academic year School of Music faculty members were in demand as performers, guest conductors, and soloists. The following faculty members participated in recitals: Paul Louis Abel, William N. Blackwell, Thaddeus J. Brys, Larry B. Campbell, E. Eugene Cline, C. Dinos Constantinides, Norma S. Cutrer, Paul D. Dirks-meyer, Dallas M. Draper, George D. Foss, Jr., Jack E. Guerriy, Milton H. Hallman, E. Earnest Harrison, Richard J. Heschke, Kenneth B. Klaus, Victor A. Klimash, Paul R. Knowles, Wallace C. Mckenzie, Jr., Richard F. Norem, John P. Patterson, Myrtis F. Riley, Nancy G. Saxon, Robert F. Shambaugh, and Jeanne A. Timm.<sup>275</sup>

There were 19 Bachelor of Music recitals with the following distribution: 5 soprano, 1 tenor, 2 baritone, 3 violin, 1 viola, 1 cello, 1 flute, 2 oboe, 1 tuba, 1 piano, and 1 organ. Master of Music recitals numbered 15: 2 soprano, 1 mezzo-soprano, 1 tenor, 1 baritone, 1 violine, 1 bassoon, 5 clarinet, 1 tuba, and 2 piano. Also noted were 4 Doctor of Musical Arts recitals: 1 tenor, 2 violin, and 1 organ.<sup>276</sup>

The LSU Symphony Orchestra, with Peter Paul Fuchs conducting, presented the first performance in Baton Rouge of György Ligeti's Atmospheres at its September 1971, concert; concerts in February and May of 1972 featured School of Music student soloists. The Summer Symphony, under Thaddeus J. Brys, presented two concerts during the summer session of 1972, the first program featuring faculty member Daniel P. Sher.<sup>277</sup> Of special note was the performance of the LSU

Symphonic Wind Ensemble at the December 17, 1971, LSU Commencement Exercises, held for the first time in the newly completed Assembly Center.<sup>278</sup>

The LSU Tiger Band was chosen by the National Football League to perform in the 1972 Super Bowl halftime festivities held in New Orleans, but was forced to decline the invitation because of problems encountered.<sup>279</sup> The Band did perform at the Astro-Blubonnet Bowl in Houston, Texas, on December 30, 1972. The Symphonic Band, under the direction of William F. Swor, and the Concert Band, under the direction of James N. Geideman, performed two concerts each during the Spring semester of 1972.<sup>280</sup> Members of the LSU Jazz Ensemble, under Charles Gatch, Graduate Assistant, took part in the Jazz Festival at Louisiana College in Pineville, Louisiana.<sup>281</sup>

The LSU A Cappella Choir, under the direction of Dallas M. Draper, presented its 21st Annual Candlelight Christmas Concert, in cooperation with the LSU Brass Guild, conducted by George D. Foss, Jr. The Choir also presented its annual Spring Concert, and performed on the program of the 1971 Vocal Music Conference.<sup>282</sup>

The LSU University Chorus and Symphony Orchestra, under the direction of Victor A. Klimash, presented The Messiah by George F. Handel in the LSU Union Theater on November 30, 1972; the Chorus also performed at the LSU Festival of Contemporary Music in May of 1972, and the University Summer Chorus presented a concert in July of 1972.<sup>283</sup> The Women's Chorus also presented two concerts during the 1971-1972 academic year, one of the concerts featuring the LSU Brass Guild, in a performance of medieval works.<sup>284</sup>

Major productions by the LSU Opera Theater, under the direction of Peter Paul Fuchs, were Benjamin Britten's Albert Herring in November of 1971, and Jacques Offenbach's Tales of Hoffman in April of 1972.<sup>285</sup>

In addition to its appearances with the LSU A Cappella Choir and Women's Chorus, the LSU Brass Guild, under the direction of George D. Foss, Jr., presented two programs during each semester.

The Timm Woodwind Quintet, resident faculty chamber ensemble, featured School of Music faculty member Daniel P. Sher as soloist for their fall concert, performing the Concerto for Piano and Woodwind Quintet by Wallingford Riegger.<sup>286</sup> On March 8, 1972, the Quintet presented a recital at the MENC national convention in Atlanta, Georgia; other performances by the Quintet during the spring of 1972 included performances at Bryan College in Dayton, Tennessee, Belhaven College in Jackson, Mississippi, Mississippi State College, Jacksonville State University in Jacksonville, Alabama, and a concert tour of Louisiana made possible by a grant from the Louisiana Council for Music and the Performing Arts. Members of the Timm Woodwind Quintet included Jeanne A. Timm (flute), E. Earnest Harrison (oboe), Paul D. Dirksmeyer (clarinet), John P. Patterson (bassoon), and Richard F. Norem (French horn).<sup>287</sup>

The Festival Arts Trio, consisting of School of Music faculty members C. Dinos Constantinides (violin), Thaddeus J. Brys (cello), and Daniel P. Sher (piano), presented several programs during the 1971-1972 academic year.

The 29th Festival of Contemporary Music, in cooperation with

the Lectures in the Humanities Committee, presented a lecture by Morton Subotnik, member of the faculty of the California Institute of the Arts and a lecturer for the Buchla Electronic Systems.<sup>288</sup> The lecture involved explanations and demonstrations of Subotnik's intentions and realizations in his recent work. Members of the School of Music faculty serving on the Festival Committee included Paul Louis Abel (Chairman), C. Dinos Constantinides, George D. Foss, Jr., Kenneth B. Klaus, and Wallace C. McKenzie, Jr.<sup>289</sup>

#### Performing Groups and Performances (1972-1973)

During the 1972-1973 academic year the following School of Music faculty members participated in recitals and other performances: Paul Louis Abel, Larry B. Campbell, E. Eugene Cline, Norma S. Cutrer, Paul D. Dirksmeyer, Dallas M. Draper, George D. Foss, Jr., Peter Paul Fuchs, Milton H. Hallman, E. Earnest Harrison, Kenneth B. Klaus, Paul R. Knowles, Wallace C. McKenzie, Jr., John P. Patterson, Richard F. Norem, Myrtis F. Riley, Nancy G. Saxon, Daniel P. Sher, Roberta W. Skerrett, Jeanne A. Timm, George H. Walter, Jr., and J. Forrest West.<sup>290</sup>

There were 19 Bachelor of Music recitals with the following distribution: 2 soprano, 1 mezzo-soprano, 1 tenor, 1 bass, 1 violin, 1 cello, 1 flute, 1 oboe, 3 bassoon, 2 clarinet, 1 saxophone, 1 French horn, 2 piano, and 1 organ. Master of Music recitals numbered 13: 2 mezzo-soprano, 3 tenor, 2 baritone, 1 oboe, 2 piano, 1 organ, and 2 percussion. Also noted were 16 Doctor of Musical Arts recitals: 1 mezzo-soprano, 1 tenor, 2 baritone, 4 violin, 1 viola, 3 clarinet, 2 piano, and 2 organ.<sup>291</sup>

The LSU Symphony Orchestra, with Peter Paul Fuchs conducting, presented several concerts featuring School of Music D.M.A. candidates. Thaddeus J. Brys conducted the LSU Summer Symphony with Clarence Ren-der, violinist, as Guest Artist in the July 1973, concert, and E. Earnest Harrison (oboe), Paul D. Dirksmeyer (clarinet), John P. Patterson (bassoon), and Richard F. Norem (French horn) as Guest Artists.<sup>292</sup> Pregame ceremonies honoring Castro Carazo, composer of LSU football songs and bandmaster of the LSU Cadet Band during the 1930s, were presented by the LSU Tiger Band, William F. Swor, director, on October 14, 1972, in Tiger Stadium.<sup>293</sup>

The LSU Symphonic Band, under the direction of William F. Swor, presented a concert on April 27, 1973, featuring a composition by School of Music D.M.A. student, Billy A. Hawkins, entitled Clarinet Concerto for Band.<sup>294</sup> The LSU Stage Band, under the direction of John F. Edmunds, presented several performances during the School of Music student recital hours.

The LSU A Cappella Choir, under the direction of Dallas M. Draper, presented its 22nd Annual Candlelight Christmas Concert with Narrative on December 3-4, 1972, and a Spring Concert during the second semester of the 1972-1973 academic year.

The LSU University Chorus, under the direction of Victor A. Klimash, presented Franz Joseph Haydn's Lord Nelson Mass, with the LSU Chamber Ensemble, in November of 1972, and Giuseppe Verdi's Requiem, with the LSU Symphony Orchestra, in April of 1973.<sup>295</sup> The University Summer Chorus, directed by Dallas M. Draper, presented the Symphonic psalm King David by Arthur Honegger.<sup>296</sup>

The LSU Women's Chorus, also directed by Klimash, presented two concerts, the first program "affectionately dedicated to retired School of Music faculty member Ilda M. Schriefer;"<sup>297</sup> and the second program featuring School of Music faculty members Norma S. Cutrer (piano) and Roberta W. Skerrett (mezzo-soprano).<sup>298</sup>

The major productions of the Opera Theater under Peter Paul Fuchs were Richard Strauss's Ariadne auf Naxos, in November of 1972, and Gissepe Verdi's Falstaff, in April of 1973.<sup>299</sup>

The Brass Guild, under the direction of George D. Foss, Jr., participated in several performances.

Two special Francis Poulenc Commemorative Concerts were presented in November of 1972, and February of 1973, featuring Marjorie Hayward Madey (alumna soprano), Milton H. Hallman (faculty pianist), and the Timm Woodwind Quintet, with members Jeanne A. Timm (flute), E. Earnest Harrison (oboe), Paul D. Dirksmeyer (clarinet), John P. Patterson (bassoon), and Richard F. Norem (French horn).<sup>300</sup> A grant from the State Arts Council provided assistance in travel funds during 1972-1973 for the nationally acclaimed Timm Woodwind Quintet of LSU. Other performances of note were programs by the LSU Festival Arts Trio, consisting of faculty members C. Dinos Constantinides (violin), Thaddeus J. Brys (cello), and Daniel P. Sher (piano); the New York Brass Quintet; a lecture by Boris Goldowsky, eminent authority on opera; and a recital at the Summer Festival of Arts by Rosemary Platt, pianist.

The four performances of the LSU Festival of Contemporary Music featured compositions by School of Music faculty members C. Dinos Constantinides and Wallace C. McKenzie, Jr., as well as many composi-

tions by School of Music students.

Performing Groups and Performances (1973-1974)

During the 1973-1974 academic year School of Music faculty members and ensembles were in demand as clinicians, performers, guest conductors, and soloists. The following faculty members participated in recitals or performances: William N. Blackwell, Larry B. Campbell, E. Eugene Cline, C. Dinos Constantinides, Norma S. Cutrer, Paul D. Dirksmeyer, Dallas M. Draper, George D. Foss, Jr., Donald K. Gilbert, Milton H. Hallman, E. Earnest Harrison, Richard J. Heschke, Victor A. Klimash, Paul R. Knowles, Wallace C. McKenzie, Jr., Richard F. Norem, John P. Patterson, Earl W. Redding, Myrtis F. Riley, and Nancy G. Saxon, Daniel A. Schultz, Roberta W. Skerrett, Jeanne A. Timm, and George H. Walter, Jr.<sup>301</sup>

There were 19 Bachelor of Music recitals with the following distribution: 2 soprano, 1 tenor, 2 baritone, 1 violin, 1 cello, 3 flute, 3 clarinet, 2 bassoon, 3 piano, and 1 organ. Master of Music recitals numbered 15: 3 soprano, 1 tenor, 3 baritone, 3 oboe, 1 bassoon, 3 piano, and 1 organ. Also noted were 14 Doctor of Musical Arts recitals: 1 tenor, 1 baritone, 1 oboe, 2 clarinet, 3 trumpet, and 6 piano.<sup>302</sup>

Performances by the LSU Symphony Orchestra, Peter Paul Fuchs conducting, included programs in September, February, and April of the 1973-1974 school year. Dedications for Orchestra, written by C. Dinos Constantinides, was premiered at the August 2, 1974, LSU Symphony Concert, conducted by Thaddeus J. Brys.



The LSU Symphonic Band and Concert Band were active with several concerts during the second semester of the 1973-1974 school year, in addition to the Tiger Band's busy schedule during the Fall semester of 1973. The Band appeared in the Orange Bowl in Miami, Florida, on January 1, 1974.

The LSU A Cappella Choir, under the direction of Dallas M. Draper, presented its 23rd Annual Candlelight Christmas Concert and a Spring Concert. A composition entitled Gloria! Sing Praise to God by faculty member Paul Louis Abel was premiered by the A Cappella Choir at its 1973 Christmas Concert.

The LSU University Chorus, under the direction of Victor A. Klimash, presented Franz Joseph Haydn's The Creation during the Fall semester, and Felix Mendelssohn's Elijah during the Spring semester of 1974. The LSU Women's Chorus also under the direction of Klimash, presented a concert of music by German composers in April, 1974.<sup>303</sup>

The major opera production was The Secret Marriage, by Domenico Cimarosa, directed by Peter Paul Fuchs, and produced by the Opera Theater.

The LSU Brass Guild, under the direction of George D. Foss, Jr., presented "80 Years of American Music for Brasses," a program featuring a work by School of Music faculty member James M. Drew, entitled Epitaphium pour Stravinsky, which was written in 1973.<sup>304</sup>

Other performances of note included two New Times Concerts; a lecture by Peter Jona Korn, Director of the Richard Strauss Konservatorium in Munich, Germany; a recital by Mordecai Shehori, pianist, presented by the LSU School of Music, the Louisiana Council for Music

and the Performing Arts and Carnegie Hall-Jeunesses Musicales, Inc., by arrangement with the Jeunesses Musicales d'Israel; a performance by the LSU Percussion Ensemble and the LSU Mallet Ensemble, Donald K. Gilbert, director; and a program of music by LSU School of Music student composers on the Student Recital Hour of May 1, 1974.<sup>305</sup>

The LSU Baroque Ensemble, consisting of Jeanne A. Timm (flute), E. Earnest Harrison (oboe), John P. Patterson (bassoon), and Phyllis H. Harrison (harpsichord), performed at the MENC biennial meeting in Anaheim, California.

#### Performing Groups and Performances (1974-1975)

During the 1974-1975 academic year the following members of the School of Music faculty participated in recitals and other performances: Paul Louis Abel, Corbelita J. Astrquillo, Thaddeus J. Brys, Larry B. Campbell, E. Eugene Cline, C. Dinos Constantinides, Norma S. Cutrer, Rowena R. Dickey, Paul D. Dirksmeyer, Henry J. Faust, George D. Foss, Jr., Donald K. Gilbert, Jack E. Guerry, Milton H. Hallman, E. Earnest Harrison, Richard J. Heschke, Kenneth B. Klaus, Victor A. Klimash, Paul R. Knowles, Wallace C. McKenzie, Jr., Richard F. Norem, John P. Patterson, Myrtis F. Riley, Nancy S. Saxon, Daniel P. Sher, and Jeanne A. Timm.

The LSU School of Music Programs were not bound during the 1974-1975 academic year. However, information was gleaned from For Your Information, an administrative report to LSU faculty and staff, various cultural calendars, loose programs, and newspaper accounts. There were approximately 28 Bachelor of Music recitals with the

following distribution: 2 soprano, 1 mezzo-soprano, 1 tenor, 1 baritone, 1 bass-baritone, 2 violin, 3 cello, 3 flute, 2 horn, 1 tuba, 6 piano, 4 organ, and 1 harp. Master of Music recitals numbered approximately 19: 3 soprano, 1 mezzo-soprano, 1 tenor, 1 baritone, 1 viola, 1 flute, 1 clarinet, 1 saxophone, 2 trumpet, 2 piano, and 5 organ. Also noted were 3 Doctor of Musical Arts recitals: 1 tenor, 1 trumpet, and 1 piano.

The LSU Symphony Orchestra, under the direction of Carl Bamberg, presented two concerts during the Fall semester of 1974. The Symphony, under the direction of Peter Paul Fuchs, presented the premiere performance of Fantasia on Gregorian Themes for Orchestra, at a concert on February 2, 1975.<sup>306</sup> This work, written by School of Music faculty member Paul Louis Abel, was dedicated to the memory of deceased faculty member Frank Crawford Page.

The LSU Band Department was busy with football season, the Symphonic Band and Concert Band during the Spring semester, the Stage Band and Starlight Concerts during the Summer. At the end of the football season, the LSU Marching Band, known as "the Golden Band from Tigerland," recorded a twelve-inch stereo record of the music used in the 1974 football season. In addition to the school songs, the record included many arrangements by John F. Edmunds, arranger for the LSU Band. Also, the drill selections, National Emblem and the Light Calvary Overture, arranged by Swor, were included on the record. The Symphonic Band, under William F. Swor, presented a concert at the MENC Southern Division convention and at the American Bandmasters Association annual convention, both held in New Orleans in March of 1975.

The first performance of Dedications for Band, by C. Dinos Constantinides, was given by the Band on April 22, 1975. The piece was part of a cycle of works which won a prize in 1975 from NACWPI.<sup>307</sup>

The LSU A Cappella Choir, under the direction of Dallas M. Draper, presented programs in December of 1974 and April of 1975. The Choir performed on the 31st Festival of Contemporary Music held in January and February of 1975. The Choir also presented a program at the MENC Southern Division convention in New Orleans.

The LSU University Chorus, under the direction of Henry J. Faust, presented a "Page Memorial Program" in November of 1974; the Chorus also presented Horatio Parker's Hora Novissima at its concert of April 28, 1975, dedicated to the United States Bicentennial.<sup>308</sup> The LSU Women's Chorus, also conducted by Faust, presented two programs during the 1974-1975 school year.

The Opera Theater, under the direction of Carl Bamberg, presented a program of opera excerpts during October and November of 1974. The major production of the opera department was The Merry Widow by Franz Lehar, directed by Peter Paul Fuchs; a program of opera excerpts in the round was presented in April of 1975.

The LSU Brass Guild, under the direction of George D. Foss, Jr., and the Collegium Musicum, re-established in 1972 under the direction of Wallace C. McKenzie, Jr., presented several programs during the 1974-1975 academic year.

The Timm Woodwind Quintet presented a recital at Henderson State University in Arkadelphia, Arkansas, and played children's concerts at schools in the area, during their week-in-residence at the Univer-

sity. This tour was sponsored by the National Endowment for the Arts, the Arkansas State Arts and Humanities office, and the Ross Foundation of Arkansas; the Quintet also received its fifth grant from the Louisiana Council for Music and the Performing Arts to play youth concerts in the state of Louisiana.<sup>309</sup> In addition, the Quintet and the LSU Brass Guild, directed by George D. Foss, Jr., performed in a special program honoring LSU Chancellor Emeritus Cecil G. Taylor.<sup>310</sup>

The Festival Arts Trio presented programs at Henderson State College, John Brown University, and the University of Arkansas at Little Rock, Arkansas; in Baton Rouge, the Trio participated in a Sigma Alpha Iota concert, an all-Ives concert, and played a program for the LSU Chamber Music Series.<sup>311</sup>

Carlos Chávez, eminent composer from Mexico, was the featured guest at the 31st Festival of Contemporary Music; Chávez's appearance was co-sponsored by the Latin American Studies Institute, and featured a lecture on his works by Chávez, followed by a concert of his compositions. Participating in the Festival as performers were the LSU Symphony Orchestra, LSU A Cappella Choir, Timm Woodwind Quintet, Festival Arts Trio, LSU Dance Theater, and the Southeastern Louisiana University Concert Choir and Chamber Singers, directed by LSU alumnus Dr. R. Ralph Roberts.<sup>312</sup> In addition to the above organizations, many faculty members and students of the School of Music performed in the Festival. Faculty composers represented in the Festival included Paul Louis Abel, C. Dinos Constantinides, James M. Drew, Peter Paul Fuchs, Kenneth B. Klaus, Wallace C. McKenzie, Jr., and Myrtis F. Riley.<sup>313</sup> According to Constantinides, Chairman of the Festival,

"We have all lived a week of exciting music, which has stirred up the entire city's music fans."<sup>314</sup> As reported in the Sunday Advocate of February 9, 1975, "All of this adds up to some real achievement by the LSU School of Music. This is the kind of creative accomplishment which is properly the function of a university, and the Festival not only offered opportunities for performance of new music, but offered the community a chance to hear it."<sup>315</sup>

#### Performing Groups and Performances (1975-1976)

During the 1975-1976 academic year School of Music faculty members were in demand as composers, guest conductors, performers, and soloists. The following faculty members participated in recitals and other programs: Paul Louis Abel, Corbelita J. Astraquillo, Susan P. Brys, Thaddeus J. Brys, Larry B. Campbell, E. Eugene Cline, C. Dinos Constantinides, Robert K. Dean, Paul D. Dirksmeyer, Henry J. Faust, George D. Foss, Jr., Donad K. Gilbert, E. Earnest Harrison, Richard J. Heschke, Kenneth B. Klaus, Victor A. Klimash, Paul R. Knowles, Wallace C. McKenzie, Jr., Richard F. Norem, John P. Patterson, Earl W. Redding, Myrtis F. Riley, Nancy G. Saxon, Boyce R. Sher, Daniel P. Sher, Roberta W. Skerrett, Benjamin Sloane, and Jeanne A. Timm.<sup>316</sup>

There were 23 Bachelor of Music recitals with the following distribution: 2 soprano, 3 mezzo-soprano, 1 contralto, 4 baritone, 1 bass-baritone, 1 bass, 1 viola, 4 flute, 1 horn, 2 trombone, 1 tuba, 1 organ, and 1 harp. Master of Music recitals numbered 19: 3 soprano, 1 mezzo-soprano, 1 tenor, 5 baritone, 1 bass-baritone, 1 cello, 1 clarinet, 1 bassoon, 3 piano, and 2 organ. Also noted were 8 Doctor

of Musical Arts recitals: 1 tenor, 3 violin, 2 flute, and 2 piano.<sup>317</sup>

In addition to their regular Fall Concert in September of 1975, the LSU Symphony Orchestra, under the direction of Peter Paul Fuchs, presented several programs in conjunction with the celebration of America's Bicentennial and the Golden Anniversary of the LSU campus. One program, entitled "Red, White and You," a Bicentennial Tribute to the Music of America, was presented by Mrs. Edwin W. Edwards to benefit the Children's Hospital of New Orleans.

The LSU Summer Symphony, under the direction of Thaddeus J. Brys, presented concerts in July and August of 1975, and dedicated the June 1976 concert to the students of the Governor's Honors Program, being held on the LSU campus.

The LSU Symphonic Band, under the direction of William F. Swor, presented concerts in February and April of 1976, as well as a performance at the Bicentennial Convocation of April 30, 1976, and two out-of-town concerts in Lafayette and Monroe, Louisiana. The new Wind Ensemble, also directed by Swor, presented a program in November of 1975. The LSU Concert Band, under the direction of James N. Geideman, presented performances on April 29 and 31 of 1976; the LSU Stage Band under Farley Phillips, presented a program on the School of Music student recital hour of March 17, 1976. The LSU Starlight Band, under Swor's sabbatical substitute Nicholas M. Rouse, performed at the Louisiana Bandmasters Association's music reading session on July 13, 1976.<sup>318</sup>

In addition to its Annual Candelight Christmas Concert on December 8, 1975, the LSU A Cappella Choir, under the direction of

Victor A. Klimash, presented a world premiere of an original choral work by faculty member C. Dinos Constantinides, entitled Marcha de Galvez, at a performance on April 30, 1976. The piece was commissioned by the LSU Bicentennial Commission and was based on Julien Poydras's poetic history of Galvez's struggle to gain control of the Lower Mississippi Valley.<sup>319</sup>

The LSU University Chorus, under the direction of Henry J. Faust, presented J. S. Bach's Mass in B Minor, in cooperation with the A Cappella Choir and the Symphony Orchestra. The LSU Women's Chorus, also directed by Faust, presented programs during the Fall and Spring semesters of the 1975-1976 academic year.<sup>320</sup>

In an October performance, the LSU Opera Theater, under the direction of Peter Paul Fuchs, presented a program of opera excerpts. The major production of the Opera Theater was Richard Strauss's Der Rosenkavalier, on March 24-26, 1976; a program of opera excerpts in the round was presented in April of 1976.<sup>321</sup> The Opera Chorus, under the direction of Benjamin Sloane, presented Gilbert and Sullivan's operetta, Pirates of Penzance, on November 24, 1975. The Chorus also presented a program of famous opera choruses on March 28, 1976, and the first Baton Rouge performance of Jacques Brel Is Alive and Well and Living In Paris.

The LSU Brass Guild (See figure 19, p. 400) under the direction of George D. Foss, Jr., was the only musical group from Louisiana performing at the MENC Convention in Atlantic City, New Jersey, in March of 1976; the Guild also presented a program at the Kennedy Center in Washington, D.C.<sup>322</sup> In addition to these performances, the Guild



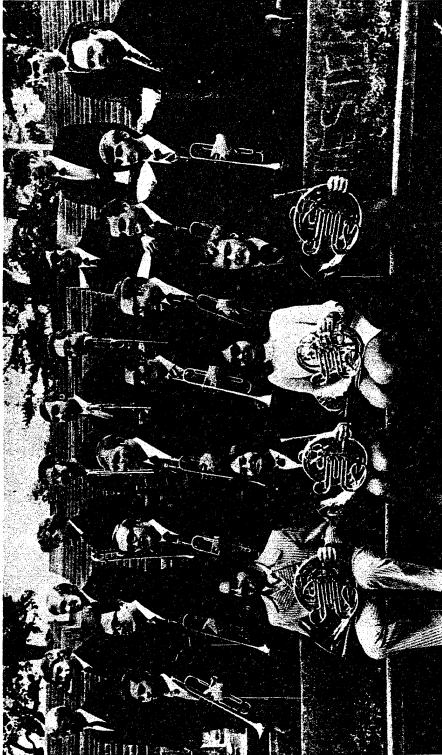


Fig. 19. LSU Brass Guild

performed with the A Cappella Choir at its Christmas Concert in December 1975, and on a February 25, 1976, School of Music student recital hour.

The LSU Collegium Musicum, under the direction of Wallace C. McKenzie, Jr., presented programs in October of 1975 and April of 1976. The Collegium was dedicated to the study and performance of early music, and members performed on instruments such as recorders, viola de gamba, cornamuse, cornetto, natural trumpet, and guitar. Performances were sometimes done with varying instrumentation and ornamentation in an effort to approach the performance practice of the time of composition.

The Timm Woodwind Quintet participated in a spring tour sponsored by the Louisiana Council for Music and the Performing Arts. The tour included performances at Texas Wesleyan College in Fort Worth, Texas, Centenary College in Shreveport, Louisiana, and programs at public schools in Shreveport.

The New Times Concert series, initiated in 1971 by C. Dinos Constantinides and Wallace C. McKenzie, Jr., scheduled six Bicentennial Concerts during the 1975-1976 academic year featuring works by American Composers. Constantinides, in describing the New Times Concerts, stated that the impact of the series had been immediate and steady.

We always have a full house for both performances, and our audiences are most enthusiastic. The evening concerts have attracted many members of the community, so we seem to be appealing to a wide segment of the population. We sense a real change in the attitudes of people both on and off the campus towards new music. There is certainly much greater interest in contemporary music than before, and more acceptance of it as a genuine art. We definitely feel we have created a new audience for this type of music.<sup>323</sup>

The 32nd LSU Festival of Contemporary Music, C. Dinos Constanti-

nides, Chairman, featured special guest lecturer-composer Otto Luening. Included in the Festival was one program devoted to performances of Luening's works by members of the School of Music faculty. All programs of the 1976 Festival featured works by American composers, in keeping with the Bicentennial celebration. Faculty members who participated with Constantinides in planning the 1976 Festival included Paul Louis Abel, Kenneth B. Klaus, Victor A. Klimash, Myrtis F. Riley, and Nancy G. Saxon.<sup>324</sup>

#### Performing Groups and Performances (1976-1977)

During the 1976-1977 academic year the following School of Music faculty members participated in recitals and other programs: Paul Louis Abel, Richard Aslanian, Susan P. Brys, Thaddeus J. Brys, Larry B. Campbell, E. Eugene Cline, C. Dinos Constantinides, Paul D. Dirks-meyer, George D. Foss, Jr., Donald K. Gilbert, Milton H. Hallman, E. Earnest Harrison, Richard J. Heschke, Kenneth B. Klaus, Victor A. Klimash, Paul R. Knowles, Wallace C. McKenzie, Jr., Richard F. Norem, John P. Patterson, V. William Reed, Myrtis F. Riley, Nancy G. Saxon, Daniel P. Sher, Jeanne A. Timm, J. Forrest West, and James F. Yestadt.<sup>325</sup>

There were 20 Bachelor of Music recitals with the following distributions: 2 soprano, 2 baritone, 2 violin, 1 oboe, 3 clarinet, 1 horn, 3 trombone, 4 piano, and 2 organ. Master of Music recitals numbered 19: 4 soprano, 2 baritone, 1 bass, 1 violin, 1 cello, 3 flute, 1 oboe, 1 trombone, 4 piano, and 1 harp. Also noted were 16 Doctor of Musical Arts recitals: 1 tenor, 2 baritone, 1 violin, 2 flute, 1

clarinet, 1 bassoon, 2 piano, and 6 organ.<sup>326</sup>

The LSU Symphony Orchestra, under the direction of James F. Yestadt, presented three programs during the Fall and Spring semesters; the Summer Symphony, also under Yestadt presented a performance during the summer of 1977. In addition, the Orchestra assisted in performances by the LSU University Chorus, Women's Chorus, and Opera Theater.<sup>327</sup>

The LSU Symphonic Band, under the direction of Nicholas M. Rouse presented a program on March 4, 1977, dedicated to the memory of L. Bruce Jones, deceased faculty member. The Band also presented a concert in April of 1977 featuring Zartouhi Dombourian, piccolo soloist; the LSU Concert Band, under the direction of James N. Gaideman, presented a concert in April of 1977; and the Symphonic Wind Ensemble, under the direction of Rouse, presented a program in November of 1976.<sup>328</sup>

The LSU A Cappella Choir, (See figure 20, p. 404) under the direction of Victor A. Klimash, presented a Fall Concert in October of 1976, the Annual Candlelight Christmas Concert in December of 1976, and a Spring Concert in April of 1977.<sup>329</sup> In addition, the Choir performed at the Southern Division MENC convention in Atlanta, Georgia, as well as performances in Pensacola, Florida, and Jackson, Mississippi.<sup>330</sup>

The LSU University Chorus, under the direction of V. William Reed, presented a program in November 1976, with the LSU Symphony Orchestra; the Chorus presented a program in February 1977, with the Brass Ensemble and the Symphony, and in May 1977, the Chorus performed

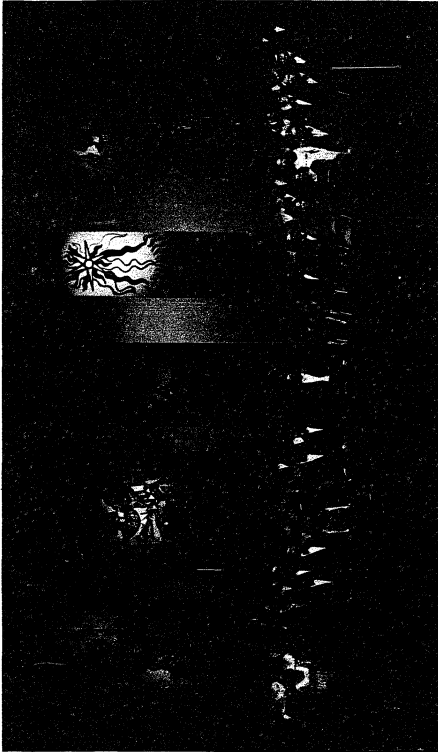


Fig. 20. LSU A Cappella Choir

Franz Schubert's Mass in E<sup>b</sup> in cooperation with the Symphony Orchestra. The LSU University Summer Chorus, also under Reed, presented a program of music by Mozart on July 26, 1977.<sup>331</sup>

The LSU Women's Chorus, also under the direction of Reed, presented a concert during the first semester, with the LSU Symphony Orchestra; this concert featured several arrangements of popular songs by Reed. In May 1977, the Women's Chorus presented a Spring Concert, again accompanied by members of the Symphony Orchestra.<sup>332</sup>

The LSU Opera Theater, under the direction of Richard Aslanian, presented an evening of opera scenes on October 28-29, 1976; the major opera production of the Opera Theater was the first Louisiana production of Douglas Moore's The Ballad of Baby Doe.<sup>333</sup>

The LSU Brass Guild, under the direction of George D. Foss, Jr., presented programs in November of 1976, and February of 1977. The latter program, entitled "Music for Brass and Organ," was dedicated to the memory of former faculty member and organ instructor, Frank Collins, Jr. Included on the program for Collins was Marcel Dupré's Heroic Poem, which had received its first American performance by Collins; Paul Louis Abel was the antiphonal choir conductor for both of these performances.<sup>334</sup>

The Festival Arts Trio presented concerts on October 5, 1976, at LSU; on October 8, 1976, at Texas Wesleyan College in Fort Worth, Texas; on October 13, 1976, in Houston, Texas; and on October 18, 1976 at Southeastern Louisiana University in Hammond, Louisiana. In the spring of 1977, the Trio appeared at the University of New Orleans; Mississippi University for Women in Columbus, Mississippi; and the

University of Alabama in Tuscaloosa, Alabama. The Trio appeared at the Southern Division MENC convention in Atlanta, Georgia, on April 29, 1977. In addition to these performances, the Trio appeared on the 33rd LSU Festival of Contemporary Music program of February 24, 1977, presenting the winner of the Festival Arts Trio Composition Award. The winning composition, Trio for Piano, Violin, and Cello by Roberta Kosse, was premiered by the Trio as part of the Contemporary Festival.<sup>335</sup>

The guest lecturer-composer for the 33rd Festival of Contemporary Music was Jacob Druckman, world renowned composer and professor of composition at Yale University School of Music in New York. Among the world premieres of works by School of Music faculty composers were Antigone by C. Dinos Constantinides, Symphony No. 5 by Kenneth B. Klaus, Quartet for Horns by Wallace C. McKenzie, Jr., Variations for Trombone and Piano by Myrtis F. Riley, and Inflections by R. Donald Wilson.<sup>336</sup>

Other programs noted included two performances of the LSU Collegium Musicum, directed by Wallace C. McKenzie, Jr.; a program of American folk music by John Jacob Niles; performances by the Jazz Ensemble, directed by Nicholas M. Rouse and by R. Donald Wilson; two performances by the Percussion Ensemble, directed by Donald K. Gilbert; a program of compositions by C. Dinos Constantinides, including the world premiere of his piece, Dedications for Woodwind Quintet; and New Times Concerts featuring compositions by faculty members Kenneth B. Klaus and Myrtis F. Riley.

Performing Groups and Performances (1977-1978)

During the 1977-1978 academic year School of Music faculty members were in demand as performers, guest conductors, and soloists. The following faculty members participated in recitals or performances: Paul Louis Abel, Corbelita J. Astraquillo, Susan P. Brys, Thaddeus J. Brys, Larry B. Campbell, E. Eugene Cline, C. Dinos Constantinides, Norma S. Cutrer, Zartouhi Dombourian, Milton H. Hallman, Kenneth B. Klaus, Victor A. Klimash, Paul R. Knowles, Sandra Kungle, Wallace C. McKenzie, Jr., John R. Raush, Earl W. Redding, V. William Reed, Nancy G. Saxon, Jeanne A. Timm, and George H. Walter, Jr.<sup>337</sup>

There were 19 Bachelor of Music recitals with the following distribution: 4 soprano, 2 tenor, 1 baritone, 3 violin, 1 cello, 1 saxophone, 2 trumpet, 1 piano, 1 guitar, and 3 percussion. Master of Music recitals numbered 8: 2 soprano, 1 mezzo-soprano, 1 violin, 1 flute, 1 oboe, 1 trombone, and 1 piano. Also noted were 7 Doctor of Musical Arts recitals: 1 baritone, 1 violin, 1 clarinet, 1 bassoon, 2 piano, and 1 organ.<sup>338</sup>

The LSU Symphony Orchestra, under the direction of James F. Yestadt, performed concerts in September and November of 1977; on April 21, 1978, the Symphony featured a horn quartet on the Robert Schumann *Concertstücke*, which is considered by many horn players as the most difficult work in the entire horn repertoire. A new performing ensemble, the Philharmonia Orchestra, made its debut in a performance on November 29, 1977.<sup>339</sup>

The LSU Band Department was busy with football season, concerts by the Symphonic Wind Ensemble, the Concert Band, the Stage Band, and



the Summer Band. The Symphonic Band, under the direction of Nicholas M. Rouse, presented concerts in March and April of 1978.

The LSU A Cappella Choir, under the direction of Victor A. Klimash, presented a concert on October 14, 1977, and presented its Annual Candlelight Christmas Concert on December 4-5, 1977.

The LSU University Chorus, under the direction of V. William Reed, presented a program of Handel works in November of 1977, and presented its annual Spring Concert in April of 1978. Reed was also the conductor of the LSU Women's Chorus, which presented a concert during each semester of the 1977-1978 academic year, and the LSU Summer Chorus.

The LSU Opera Theater, under the direction of Richard Aslanian, presented W. A. Mozart's Marriage of Figaro in October of 1977, with guest stage director, Paul R. Knowles. In February of 1978, the Opera Theater presented an evening of opera excerpts.<sup>340</sup>

The LSU Brass Guild, under the direction of George D. Foss, Jr., presented a program on November 2, 1977, with Paul Louis Abel as the antiphonal choir conductor. The Guild also was selected to perform at the Southern Division MENC Convention in Nashville, Tennessee, in February and March of 1978.

C. Dinos Constantinides and Nancy G. Saxon traveled to several cities with the New Times Concerts. Locations of New Times Concerts included Centenary College in Shreveport, Louisiana; Louisiana College in Alexandria, Louisiana; Baton Rouge High Magnet School in Baton Rouge, Louisiana; and Nicholls State University in Thibodeaux, Louisiana. Several works by LSU faculty composers were given their

premiere performance on New Times programs. Among these faculty compositions were Four English Songs by Kenneth B. Klaus, and Intersections for String Quartet by R. Donald Wilson. The Southeastern Louisiana University Choir, under the direction of former School of Music alumnus Dr. Ralph R. Roberts, performed C. Dinos Constantinides' "Noble Dreams" from the Marcha de Galvez, which had been commissioned for the Bicentennial celebration. Other performances of interest included programs by the Percussion Ensemble, John R. Raush, conductor; the Collegium Musicum, Wallace C. McKenzie, Jr., director; the Sigma Alpha Iota Faculty Showcase; the Sigma Alpha Iota and Phi Mu Alpha Sinfonia American Musicale; and the Summer Festival of Arts programs.

#### Performing Groups and Performances (1978-1979)

During the 1978-1979 academic year the following faculty members participated in recitals and other programs: Marita A. Abner, Richard Aslanian, Elizabeth Borsodi, Susan P. Brys, Thaddeus J. Brys, Larry B. Campbell, E. Eugene Cline, C. Dinos Constantinides, Norma S. Cutrer, Rowena R. Dickey, Paul D. Dirksmeyer, Joe W. Figg, Milton H. Hallman, E. Earnest Harrison, Richard J. Heschke, Kenneth B. Klaus, Victor A. Klimash, Paul R. Knowles, Sandra Kungle, Wallace C. McKenzie, Jr., Richard F. Norem, John P. Patterson, John R. Raush, Earl W. Redding, Nancy G. Saxon, Herndon Spillman, Jeanne A. Timm, James R. West, and R. Donald Wilson.<sup>341</sup>

There were 22 Bachelor of Music recitals with the following distribution: 2 soprano, 2 mezzo-soprano, 3 baritone, 3 violin, 2 cello, 1 flute, 1 oboe, 1 saxophone, 2 trumpet, 1 French horn, 3 piano, and

1 organ. Master of Music recitals numbered 15: 3 soprano, 2 mezzo-soprano, 1 tenor, 1 baritone, 1 bass-baritone, 1 flute, 1 oboe, 3 clarinet, 1 bassoon, and 1 piano. Also noted were 6 Doctor of Musical Arts recitals: 2 violin, 1 French horn, and 3 piano.<sup>342</sup>

The LSU Symphony Orchestra, under the direction of James F. Yestadt, presented the first performance in Baton Rouge of Ralph Vaughan Williams's Symphony No. 5 in D Major at their fall concert of September 27, 1978. The Symphony also presented a program in May of 1979 which featured student soloists and conductors. The Philharmonic Orchestra, also under Yestadt, presented a program on November 21, 1978, which featured faculty cellist, Thaddeus J. Brys. The LSU Summer Symphony performed in a special program, in July of 1979, honoring Everett L. Timm, retiring Dean of the School of Music.<sup>343</sup>

The LSU Tiger Band, under the direction of Nicholas M. Rouse, performed in the Liberty Bowl game, held in Memphis, Tennessee, on December 23, 1978. Rouse was the conductor of the LSU Symphonic Band which presented a concert on April 20, 1979. The LSU Concert Band also presented a program in April of 1979.<sup>344</sup>

The LSU A Cappella Choir, under the direction of Victor A. Klimash, presented a program in October of 1978, featuring the LSU Brass Guild, under the direction of George D. Foss, Jr. Performances at the Annual Candlelight Christmas Concert and the annual Spring Concert were also included in the schedule of the Choir.<sup>345</sup>

Joe W. Figg was the director of the LSU University Chorus at its Fall and Spring concerts during the 1978-1979 academic year. The latter concert, on April 22, 1979, was dedicated to Everett L. Timm

and J. Forrest West, retiring faculty members of the School of Music "in recognition of their outstanding contributions to the musical life of the University, the City of Baton Rouge, and the State of Louisiana."<sup>346</sup>

The LSU Women's Chorus, under the direction of Figg, presented concerts during each semester, and the LSU University Summer Chorus presented a program on July 22, 1979, under the direction of Figg.

The LSU Opera Theater, under the direction of Richard Aslanian, presented Giacomo Puccini's Gianni Schicchi and Ralph Vaughan Williams's Riders to the Sea during the first semester of the 1978-1979 school year. W. A. Mozart's Don Giovanni was the major production of the Opera Theater, with a performance on March 20, 1979.<sup>347</sup>

There were six New Times Concerts during the 1978-1979 academic year, including a performance at the MENC Southern Division convention in Nashville, Tennessee, on March 1, 1979 (See figure 21, p. 412).<sup>348</sup>

The LSU Festival of Contemporary Music featured a lecture by composer George Crumb and a program of his works. In addition, two School of Music faculty members had world premieres of their works: Wallace C. McKenzie, Jr., with his Trio Sonata No. 2, and R. Donald Wilson with his A Space Journey. School of Music ensembles performing at the Festival included the A Cappella Choir, directed by Victor A. Klimash, the Wind Ensemble, directed by Nicholas M. Rouse, and the Symphony Orchestra, directed by James F. Yestadt.<sup>349</sup>

A concert by members of the brass faculty, Larry B. Campbell and James R. West, on March 25, 1979, included the Louisiana premiere of

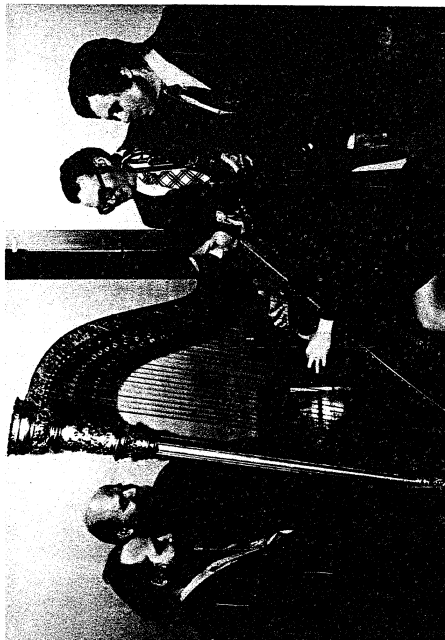


Fig. 21. LSU New Times Concert Series

Brass Quintet by C. Dinos Constantinides.

Other concerts of special interest included a November performance by the LSU Percussion Ensemble, a March performance featuring the LSU Wind Ensemble, a performance of the Collegium Musicum, a recital by the Festival Arts Trio, a recital by the winners of the Helen Libbey Cordiner Scholarship for Violin, and a performance at the LSU Summer Festival of Arts by LSU alumnus, Donnie Ray Albert.<sup>350</sup>

### Special Events

#### Special Events (1971-1972)

The LSU School of Music offered many services to the public and to professionals in the field of music. The following is a partial list of workshops and clinics which were held on the University campus during the 1971-1972 academic year:

1. Fifth annual Marching Band Competition Festival,  
William F. Swor, Chairman<sup>351</sup>
2. 1971 Vocal Music Conference, Robert F. Shambaugh,  
Administrative Chairman for the Conference<sup>352</sup>
3. All-Parish Choral and Vocal Clinic<sup>353</sup>
4. National Association of Teachers of Singing  
divisional meeting and audition<sup>354</sup>
5. Kodaly Method Workshop, Robert F. Shambaugh,  
Chairman<sup>355</sup>
6. String Workshop, Thaddeus J. Brys, Chairman<sup>356</sup>
7. Governor's Honors Program, Richard F. Norem,  
Chairman, sponsored by the Louisiana Council for  
Music and the Performing Arts<sup>357</sup>

In addition to these activities, Adult Piano Classes were offered through the LSU Division of Continuing Education. Funds from this program, which was supervised by Daniel P. Sher of the School of Music piano faculty, provided a full in-state tuition scholarship for an in-coming freshman piano major. Robert F. Shambaugh and George D.

Foss, Jr., presented a new course in cooperation with the Extramural Division of the Department of Continuing Education. The course, Guitar for the Classroom Teacher, was designed for the classroom teacher and school chorus leader who wished to update their skills to include the use of the guitar in either classroom music teaching or with student performing groups.<sup>358</sup>

In September of 1971, all colleges and schools on the Louisiana State University campus were requested to form self-study committees to report on a ten-year projection, which was conducted every ten years for the Southern Association of Colleges and Schools. The following faculty members were appointed to represent the School of Music faculty: Paul Louis Abel (Theory), L. Bruce Jones (Music Education), Kenneth B. Klaus (Graduate Studies), Wallace C. McKenzie, Jr. (History), and Richard F. Norem (Applied Music and Performing Organizations).<sup>359</sup>

In July of 1970, the Policy Committee of the LSU Faculty Council unanimously voted to urge the Vice-Chancellor for Academic Affairs to set up and put into operation a uniform rating system for teachers on the Baton Rouge campus. As a result of this request from the Policy Committee, a faculty-student committee was formed to study methods of evaluation of instruction during the 1970-1971 academic year. The committee designed a teaching evaluation form and recommended that it be employed in all classes near the end of each semester.<sup>360</sup>

In a memorandum to the School of Music faculty, Richard F. Norem, Acting Dean of the School of Music, commended the members of the School of Music faculty for their excellent showing in the Evaluation Improvement Instruction Poll taken by the LSU Institutional Research

department and submitted by students of the School of Music.<sup>361</sup> The overall University average on a 4.000 point system was 3.140, whereas the students in the School of Music rated School of Music faculty as a 3.335 overall. The only area in which the University averaged slightly higher than the School of Music was under the section - Relationship With Students - the question being ability to make students feel at ease. The University average was 3.101, whereas the School of Music faculty average was slightly lower, 3.096.<sup>362</sup>

LSU President John A. Hunter announced his intention to retire July 1, 1972, and the LSU Board of Supervisors established a System-wide Advisory Committee to assist in the search for a new President.

#### Special Events (1972-1973)

Lucille J. Blum (Mrs. Edwin H.), founder and President of the Louisiana Council for Music and Performing Arts, was awarded the Doctor of Humane Letters degree at the May 19, 1973, LSU Commencement program. This was the first honorary doctorate awarded by the LSU School of Music, and was conferred upon Mrs. Blum for her "outstanding and significant contributions to the cultural development of the State of Louisiana," and "in recognition of the breadth and depth of her humane activities in enriching and improving the lives of other."<sup>363</sup>

In addition to the regular Summer Vocal-Choral Clinics and Summer Band Camp held on the campus of the University during the summer of 1973, the 1973 Woodwind Quintet Summer Workshop was held July 8-13, 1973, at the School of Music. Richard F. Norem was the Administrator of the Workshop, at which fifteen outstanding instru-



mentalists from throughout the state participated in a week-long series of private lessons, clinic and seminar sessions, woodwind ensemble playing, and classes in woodwind literature, music appreciation, and acoustics.<sup>364</sup> Faculty members participating in the workshop included Paul D. Dirksmeyer, E. Earnest Harrison, Richard F. Norem, John P. Patterson, Everett L. Timm, and Jeanne A. Timm.

The LSU School of Music hosted the District IV LMEA Solo and Ensemble Festivals, and the Band Department hosted the 6th annual Marching Band Competition Festival for high school bands of Louisiana.

In February of 1973, the Southern Association of Colleges and Schools visited the campus of Louisiana State University for a self-study report. The University was re-accredited by the Association as a result of the visit.

Two laws, the Equal Pay Act of 1963 and Title VII of the Civil Rights Act of 1964, and two Executive Orders Number 11246 of 1965 and Number 11375 of 1967, specifically dealt with discrimination against women and minority group members in employment. Because of limited funds at Louisiana State University and the general scarcity of black Ph.D.'s, department heads were urged by the LSU Board of Supervisors to inaugurate a one-to-one full-time faculty exchange program with Southern University of Baton Rouge, to be fully implemented by the 1973-1974 school year. This exchange program was in addition to continuing efforts to hire permanent black faculty members.<sup>365</sup>

Much attention was focused during this period on the status of women and minority faculty and staff members as compared with their male counterparts. Heads of various departments were requested to

review the particular situation within their own colleges or schools, by department, to determine the extent to which equality was obtained or not obtained among faculty members, and to determine specific recommendations for improvements in achieving equality.

Dr. Timm, in his response to the report of the commission on the status of women at Louisiana State University at Baton Rouge, stated that "the incentive and moral fibre of our school will be lost if unfair pressures result in a leveling of salaries and rank and if quality cannot be rewarded."<sup>366</sup>

#### Special Events (1973-1974)

LSU School of Music faculty and student composers were honored during the 1973-1974 academic year by a grant from the National Endowment for the Arts, the Louisiana Council for Music and the Performing Arts, the Office of Cultural Resources of the New Orleans Public Schools, and the Jazz Artist-in-Residence Program. This grant made possible a concert by the New Orleans Symphony Orchestra of works written by LSU faculty and student composers. The Jazz Artist-in-Residence was Alvin Batiste, LSU Alumnus, who was commissioned by the National Endowment for the Arts (NEA) to write a composition involving a jazz group and a symphony orchestra. Batiste's composition was entitled North American Idiosyncrasies for Jazz Players and Orchestra. The NEA also commissioned Bert A. Braud to write his Cross-Currents, for Jazz Ensemble and Orchestra; Braud was one of the first Doctor of Musical Arts degree recipients in the LSU School of Music.<sup>367</sup>

School of Music faculty members honored included Wallace C.

McKenzie, Jr., for his Tagelied for orchestra, C. Dinos Constantinides for his Four Songs on Poems by Sappho, for soprano and orchestra, and Kenneth B. Klaus for his Cantilenas Among the Pillars in Matrix Alpha.<sup>368</sup>

Fifteen outstanding high school students from ten Louisiana cities and towns were selected to participate in a summer Brass Quintet Workshop at LSU during July of 1974. Richard F. Norem administered the Workshop, and faculty members George D. Foss, Jr., Larry B. Campbell, Thaddeus J. Brys, and William F. Swor instructed the students at the workshop.<sup>369</sup>

Other workshops held on the School of Music campus during the 1973-1974 academic year included the Summer Festival of Arts, the Vocal Clinic, and the Instrumental Music Clinic (Band-Orchestra).

A new graduate course, Lyric Theatre Production, was offered through the Division of Continuing Education in June of 1973. Paul R. Knowles introduced the course, which was designed to present techniques of theater to the high school or college music teacher who was confronted with directing or staging a musical show, having had little or no experience in this media.

The Louisiana Council for Music and the Performing Arts Operatic and Orchestral Scores Lending Library was in its fourth year of operation, and had furnished music for the following organizations:

Alexandria Opera Company, Matinee Music Club,  
 Alexandria, Louisiana  
 Alexandria Symphony  
 Baton Rouge Symphony  
 First Baptist Church, Pineville, Louisiana  
 Choral Society of Baton Rouge  
 Concert Choir of New Orleans

Lake Charles Symphony  
 LSU A Cappella Choir  
 LSU University Chorus  
 LSU Women's Chorus  
 LSU Opera Theater  
 LSU Brass Guild  
 Baton Rouge Ballet Theater  
 McNeese State University, Lake Charles, Louisiana  
 New Orleans Symphony  
 Acadia Ballet Company, Lafayette, Louisiana  
 Loyola University, New Orleans, Louisiana  
 Southeastern Louisiana State University, Hammond,  
     Louisiana  
 First United Methodist Church, Alexandria, Louisiana  
 Natchitoches State University Symphony  
 Northwestern University  
 Shreveport Symphony  
 Northeast Louisiana University  
 Slidell Symphony, Slidell, Louisiana<sup>371</sup>

Dr. Timm served as Administrator of the Lending Library, which contained approximately 214 operas, major choral works, and orchestral compositions.

A new course in group piano was established by Daniel P. Sher; the electronic piano laboratory installed in the School of Music made it possible to further experience methods which were steadily gaining the approval of music teachers throughout the nation.

#### Special Events (1974-1975)

During the second semester, the LSU School of Music operated two special seminars in sight-singing for outstanding voice students, under the direction of faculty member Myrtis F. Riley and graduate assistant Rachel Rogers.<sup>372</sup>

The cooperative cross-registration program which existed between LSU and Southern University was expanded to include all undergraduate full and part-time students. Established in 1970, the cross-registration had previously been restricted to full-time students of sophomore

level or above.<sup>373</sup>

Dr. Paul W. Murrill, LSU Provost and Vice Chancellor for Academic Affairs, was named the second Chancellor of LSU, succeeding Dr. Cecil G. Taylor. The LSU Board of Supervisors unanimously elected Murrill to the post at a special meeting on September 9, 1974.<sup>374</sup>

Special ceremonies to mark LSU's selection as a Bicentennial institution were held during the Baton Rouge campus Spring Commencement exercises in May of 1975, at the Assembly Center.<sup>375</sup>

On December 4, 1974, the School of Music honored Dr. Allen I. McHose, former head of the theory department at the Eastman School of Music, at a reception following McHose's lecture to the students and faculty of the School of Music.<sup>376</sup>

#### Special Events (1975-1976)

The year 1976 marked not only the Bicentennial of the United States, but also the 50th Anniversary of Louisiana State University on the Baton Rouge campus. On April 30, 1976, a University-wide convocation was held in the LSU Assembly Center to celebrate the heritage of the Nation, the State, and the University. April 30th was selected because it was a historical day, not only for LSU, but for Louisiana and the United States. On April 30, 1789, George Washington was inaugurated as the first President of the United States; on April 30, 1803, the Louisiana Purchase was signed; on April 30, 1812, the southern portion of this territory was admitted as the 18th state of the United States; and when Louisiana State University moved from the Pentagon Barracks to the present campus, ceremonies for the dedication

of the new facility were held on April 30, 1926.<sup>377</sup>

The 1976 Governor's Honors Program in Music was held on the LSU campus, under the administration of Richard F. Norem, Assistant Dean. Faculty members participating in the Program included Corbelita J. Astraquillo, Thaddeus J. Brys, Larry B. Campbell, C. Dinos Constantinides, Paul D. Dirksmeyer, George D. Foss, Jr., James N. Geideman, Donald K. Gilbert, E. Earnest Harrison, Victor A. Klimash, Paul R. Knowles, Richard F. Norem, John P. Patterson, Robert F. Shambaugh, William F. Swor, Jeanne A. Timm, and Tom D. Wafer.<sup>378</sup>

Other School of Music and University sponsored programs during the 1975-1976 academic year included: Preparatory String Program, C. Dinos Constantinides, Chairman; Bicentennial Lyric Theater Workshop, Paul R. Knowles, Chairman; Music Appreciation and Theory (for ages 10-18); an Orff-Schulwerk Music Workshop, Robert F. Shambaugh, Coordinator; Adult Piano Class, Daniel P. Sher, Coordinator; Marching Band Seminar, William F. Swor, Chairman; and Beginning Pop and Folk Guitar, Classical Guitar, and Music Theory, Everett L. Timm, Coordinator.

#### Special Events (1976-1977)

The Louisiana Board of Regents, at its October 1976, meeting, recommended the termination of 18 doctoral programs at seven state universities. In recommending that 38 doctoral programs be retained, the Board emphasized that these programs "should meet, or show clear potential for meeting, standards of both high quality and demonstrated need."<sup>379</sup>

At the August 21, 1976, meeting of the School of Music faculty,

Dr. Timm announced that as of the Fall 1976, area coordinators of various departments within the School of Music would be appointed to "coordinate the work and goals in the area designated, to make recommendations developed by the area faculty as well as themselves, to the entire School of Music faculty and to the Dean, to call meetings of persons teaching in their areas as required for good communication, to keep the Dean informed concerning standards within the area, and to report to the Dean the feeling of faculty within the department or students concerning any situation or conditions which need attention within the department."<sup>380</sup>

Faculty members assigned to coordinate various areas included:

Paul Louis Abel - Theory  
 John F. Edmunds - Freshman Theory  
 E. Earnest Harrison - Orchestral and Band Instrumental  
     Applied Music  
 Wallace C. McKenzie, Jr. - History and Library  
 Kenneth B. Klaus - Composition and Graduate Studies  
 Richard Aslanian - Opera  
 James F. Yestadt - Orchestra  
 Nicholas M. Rouse - Acting for William F. Swor  
 Robert F. Shambaugh - Music Education  
 Jack E. Guerry - Keyboard Instruments  
 J. Forrest West - Voice and Sacred Music  
 Victor A. Klimash - Choral Activities  
 C. Dinos Constantinides - Contemporary Music Festival  
 Richard J. Heschke - Organ  
 J. Vernon Daigle - Piano Maintenance  
 R. Donald Wilson - Electronic Studio Maintenance  
 James N. Geideman - Orchestral and Band Instrument  
     Maintenance<sup>381</sup>

Other programs of interest included an intensive music training program for a limited number of outstanding high school string students, administered by Richard F. Norem, and a three-week Orff and Kodaly Music workshop for Teachers, administered by Robert F. Shambaugh.

Special Events (1977-1978)

The Sixth International Webern Festival of Contemporary Music, sponsored by Louisiana State University and the International Webern Society, was held February 16 through February 19, 1978, at sites in Baton Rouge and New Orleans, Louisiana. The Baton Rouge site for the Festival was largely due to the presence of Wallace C. McKenzie, Jr., faculty member of the LSU School of Music and Secretary-Treasurer of the International Webern Society. Many works never heard by the public were presented at the Festival; the three-day event included concerts, a scholar's symposium, and an Webern collection exhibit belonging to Hans Moldenhauer, President of the International Webern Society. Four world premieres of music of Anton Von Webern occurred in the concerts; in addition, a world premiere of a song cycle of Paul A. Pisk, and an American premiere of the work of Luis de Pablo were presented.<sup>382</sup> In a letter to LSU President Dr. Martin D. Woodin, Hans Moldenhauer, President of the Society, stated that "All participants came away with a sense of enthusiasm and gratification, and the annals of contemporary music history will record the festival for its five world premieres and four first American performances."<sup>383</sup>

Another occasion of note was the bestowing of an honorary Doctor of Music degree upon the distinguished concert pianist Van Cliburn.<sup>384</sup> The degree, unanimously recommended by the School of Music faculty and approved by the LSU Board of Supervisors, was presented during the Spring Commencement program of May 16, 1978. Cliburn, a native of Shreveport, Louisiana, performed the first concert presented in the new LSU Student Union Theater in April of 1964.<sup>385</sup>



Bill Conti, LSU School of Music alumnus whose music for the movie "Rocky" was nominated for an Academy Award, was the special guest at the Homecoming festivities in October of 1977.<sup>386</sup>

During the summer of 1978, the Choral-Vocal Honors Workshop was held on the campus with the following members of the School of Music faculty participating: Corbelita J. Astraquillo, Victor A. Klimash, Paul R. Knowles, Richard F. Norem, and John P. Patterson.<sup>387</sup>

The School of Music also sponsored a Brass and Percussion Workshop during July of 1978. School of Music faculty members participating in the Workshop included Larry B. Campbell, Richard F. Norem, John P. Patterson, John R. Raush, and James R. West. The instrumentalists chosen to participate in the Workshop enjoyed a week of intensified study of chamber ensemble, study of brass and percussion literature and music, private lessons, and recreational fun.<sup>388</sup>

#### Special Events (1978-1979)

On March 26-27, 1979, an NASM evaluation and accreditation visit took place at the School of Music. Evaluators visiting the campus were Mr. Himie Voxman of the University of Iowa and Dr. William Hipp of Southern Methodist University. A special student recital was presented on March 27, 1979, during the visitation by the NASM committee; the recital was a showcase of student talent and represented all performing areas of the School of Music.<sup>389</sup>

An era in the history of the LSU School of Music came to a close on July 31, 1979, with the retirement of Dean Everett L. Timm; Timm had been employed at the University for thirty-seven years, and had served

as Director/Dean of the School of Music for twenty-four years. As stated by Dean Timm, in a November interview,

I know of no more rewarding career than that of working with people dedicated to making life better for the next generation. The students are in the prime of their lives, laying the foundation for their futures. It is an inspiration to help them. I am grateful for the privilege of spending so many years at LSU.<sup>390</sup>

## Notes

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- <sup>2</sup> Minutes of the School of Music Faculty Meeting dated 27 July 1977, files of the LSU School of Music.
- <sup>3</sup> Newsletter to Alumni for 1978-1979, files of the LSU School of Music.
- <sup>4</sup> LSU General Catalog, January 1971, vol. 63-N.S., no. 1, pp. 408-429.
- <sup>5</sup> Dr. Cecil G. Taylor, Chancellor, to Dr. Everett L. Timm, 1 April 1971, files of the LSU School of Music.
- <sup>6</sup> For Your Information, 21 February 1972, vol. 22, no. 21, files of the School of Music, p. 2.
- <sup>7</sup> Richard F. Norem, Acting Dean of the School of Music, to Dr. Paul W. Murrill, Provost and Vice Chancellor for Academic Affairs, 13 April 1972, files of the LSU School of Music.
- <sup>8</sup> Interview with Mrs. Boyce R. Sher, Baton Rouge, Louisiana, 16 October 1983.
- <sup>9</sup> The School of Music Biennial Report for 1970-1972, files of the LSU School of Music, p. 2.
- <sup>10</sup> Ibid., p. 3.
- <sup>11</sup> Interview with Dr. Wallace C. McKenzie, Jr., LSU School of Music, 14 October 1983.

- <sup>12</sup> For Your Information, 26 June 1972, vol. 22, no. 35, files of the School of Music, p. 1.
- <sup>13</sup> LSU Foundation Newsletter, August 1971, no. 34, files of the LSU School of Music, p. 2.
- <sup>14</sup> The Sounds of America Chorale 1972 brochure, files of the LSU School of Music.
- <sup>15</sup> Interview with Professor John F. Edmunds, LSU School of Music, 18 October 1983.
- <sup>16</sup> For Your Information, 12 June 1972, vol. 23, no. 33, files of the LSU School of Music.
- <sup>17</sup> Dr. Everett L. Timm to Dr. Cecil G. Taylor, Chancellor, 30 July 1971, files of the LSU School of Music.
- <sup>18</sup> School of Music Faculty List for 1972-1973, files of the LSU School of Music.
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- <sup>20</sup> Dr. Everett L. Timm to Dr. Paul W. Murrill, Provost and Vice Chancellor for Academic Affairs, 9 January 1973, files of the LSU School of Music.
- <sup>21</sup> Dr. Everett L. Timm to Dr. Cecil G. Taylor, Chancellor, 9 August 1972, files of the LSU School of Music.
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- 23 Richard F. Norem, Acting Dean of the School of Music, to Mr. John Corigliano, Concertmaster of the San Antonio Orchestra, 28 April 1972, files of the LSU School of Music.
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- 27 Dr. Robert F. Shambaugh to Dr. Everett L. Timm, 11 October 1972, files of the LSU School of Music.
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<sup>65</sup> Interview with Dr. Corbelita J. Astraquillo, Baton Rouge, Louisiana, 24 October 1983.

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<sup>78</sup> Newsletter to Alumni for 1976-1977, files of the School of Music.

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## CHAPTER 5

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### Introduction

Examination of dissertations concerning the Louisiana State University School of Music, disclosed only one study of the history of the School of Music; a dissertation, written by Dr. Charlie W. Roberts, Jr., describes the history of the LSU School of Music from its inception in 1915, to the appointment of Dr. Everett L. Timm in 1955. At the time Roberts's dissertation was written (1967), no history of the School of Music existed, and the writer and his advisors believed a historical study would be significant and beneficial.

The present study provides an organized and accurate chronology of the LSU School of Music from 1955 to 1979, encompassing the tenure of Dr. Everett L. Timm, as Director and then as Dean of the School of Music. The importance of continuing the history of the School of Music through the tenure of Timm before primary sources of information became lost, mislaid, or destroyed, and valuable human resources became unavailable, seems obvious.

The data in this report indicate the growth and development of the School into a unified structure with well-developed programs in all areas. In each period of time discussed (1955-1963, 1963-1971, and 1971-1979), steps were taken by Dr. Timm and the School of Music to realize the goal of a quality school of music.



The data examined in this report included seven major areas of concern: faculty, curricula, enrollment and degrees awarded, facilities, budget and expenditures, performing groups and performances, and special events.

In the previous chapters, data pertaining to the seven major areas of concern were presented which indicated that the faculty and administration of the School of Music, under the guidance of Dr. Timm, added to the curriculum, obtained expert faculty, built specialized programs, obtained facilities to house these new programs, increased the enrollment, and developed a school of music which was recognized for its excellence throughout the nation.

#### Overview

The seven areas examined in this study were selected in order to facilitate a comparison with the previous study. The present report includes only the history of the LSU School of Music from 1955 to 1979, and is not a complete history of the School of Music.

The historical method of research was employed by the writer. A two-fold procedure was used: (1) interviews with present and former students, faculty, and deans; and (2) examinations of University and School of Music records and publications, such as: LSU Catalogues (Catalogs), Gumbos, Daily Reveilles, Biennial Reports, Alumni News, and files of the School of Music, Office of the LSU President, Office of Academic Affairs, Office of the Chancellor, Office of the Comptroller, Department of Institutional Research, Department of Public Relations, Office of Junior Division, and Office of Records and Registration. In addition, news reports from local, state, and national publications

were examined.

The twenty-four year period of time encompassed in this report was divided into three chapters of eight years each. During the period from 1955 to 1979, Louisiana State University operated under three Presidents: General Troy H. Middleton (1951-1962), Dr. John A. Hunter (1962-1972), and Dr. Martin D. Woodin (1972- ).

The report is chronological/descriptive in nature, and does not attempt to analyze or criticize.

#### Conclusions

In the completed report the growth and development of the LSU School of Music from 1955 to 1979 was examined; data obtained through research indicated significant evolution in the seven areas of concern. An investigation of the assembled data indicated the following:

1. There was a conscientious effort by the administration of the School of Music to obtain some of the nation's best music teachers. Appendix A contains a complete listing of School of Music faculty members from 1955 to 1979.
2. There was an increase in number of faculty members, as specialists in various areas were employed.
3. School of Music faculty members contributed to the musical life of the community, the state, and the nation through adjudication of music festivals, participation in or direction of music clinics, guest conductorships, recital performances, lectures, conductorships of church and civic organizations, and service as officers of professional organizations.

4. There was significant growth in curricula, with the addition of two Bachelor of Music degrees, the Doctor of Philosophy, and the Doctor of Musical Arts degrees.

5. Graduate work was a distinguishing mark of the LSU School of Music, since it was the only university in Louisiana with doctoral programs in music during this period.

6. There was a continuous effort by the School of Music to refine course offerings in all areas of teaching, performing, composing, and writing about music. The wide variety of specialization in music required more offerings than in most other departments on the campus.

7. Lack of adequate space and facilities forced the School of Music to limit its enrollment during the period studied.

8. During the first half of the period studied, the facilities were some of the best and most innovative in the United States; however, during the last half of the period, growth and development were severely curtailed because of lack of space.

9. By 1979, a modernization and extension program of the present Music and Dramatic Arts Building was underway, due to the planning and persistence of Music School faculty and administration.

10. There was a consistent increase in budgetary allotments to the School of Music during the period studied; however, these increases were not enough to compensate for the decreases in financial aid to the University from the State. Appendix B contains the actual approved budget and expenditures for the School of Music for the period 1955 to 1979.

11. During the period investigated, the LSU School of Music had

a reputation for the excellence of its performing groups and the programs they presented.

12. The numerous clinics, festivals, and workshops sponsored by the School of Music during the period encouraged internationally prominent musicians to bring their knowledge and skills to the faculty and students of the School of Music and helped to raise the standards of musical performance and appreciation within the State of Louisiana.

The information presented in this report reflected the growth and development of the LSU School of Music into a unified structure with well-developed programs in all areas. The honors and recognition achieved as a renowned school of music, the expanded programs developed in existing areas, the new programs added, and the advancements in the field of music through faculty and student composition and research were all steps toward the goal of an improved school of music.

The findings of this study suggest that many questions need to be answered in other as yet unexplored areas in the history of the LSU School of Music.

The inability of the researcher to locate some pertinent information concerning all the seven major areas of concern has been a factor affecting the findings in this report. Some primary sources of information were lost, mislaid, or destroyed.

The statistics showing student enrollment at the LSU School of Music are masked to a certain extent, in that music majors working for any degree other than the Bachelor of Music, are included in the figures of other divisions within the University. The researcher was able to locate information concerning the College of Education and

Graduate School, but information concerning the number of Bachelor of Arts degrees awarded during the period from 1955 to 1979 was unavailable. In addition, it was discovered that information concerning the breakdown of Junior Division enrollment from the years 1955 to 1967 had been destroyed.

#### Recommendations

This investigation is not intended to be a definitive history of all aspects of the LSU School of Music. It is hoped that it will serve to advance the inquiry into other areas concerning the history of the School. Therefore, as an out-growth of this investigation, the following appear to warrant further study:

1. Faculty and alumni who have achieved renown in their field of specialty.
2. Performing groups and ensembles, their programs and their conductors and members.
3. Programs and performers of the LSU Festival of Contemporary Music and New Times Concerts.
4. Objectives, programs, and administration of LSU School of Music clinics, festivals, and workshops.
5. Student professional and social organizations and scholarships.
6. The development of more accurate enrollment figures in the area of Junior Division, as the records examined were contradictory and in some cases nonexistent.
7. The development of more accurate number of degrees awarded in the area of Bachelor of Arts degrees, as LSU commencement programs do

not reflect major area of study in the Bachelor of Arts degree, and the College of Arts and Sciences records have been destroyed.

8. The resumption of the previous practice of collecting and binding all programs presented by faculty, students, and organizations of the School of Music.

9. A continuation of the study of the history of the LSU School of Music.

10. Finally, it is recommended that existing files of the School of Music be protected and stored properly, for future reference.

## APPENDICES

APPENDIX A  
1955-1979 LSU SCHOOL OF MUSIC  
FACULTY ROSTER



Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Abel, Paul Louis	9/13/54	Sabbatical 9/8/60 - 6/3/61 LWOP 9/14/61 - 6/9/62 Sabbatical 9/5/68 - 1/24/69	Assistant Professor/ Professor	Active	Trumpet/ Music Theory
Abner, Marita A.	8/16/78	None	Instructor/Instructor	Resigned 12/21/78	Cello
Allen, Elizabeth L.	9/8/66	None	Assistant Professor/ Assistant Professor	Resigned 8/3/68	Voice
Anderson, Stephen C.	9/5/68	None	Visiting Ass't. Professor Visiting Ass't. Professor	Resigned 1/24/69	Music Theory
Aslanian, Judith W.	1/12/77	None	Instructor/Instructor	Resigned 5/21/77	Voice
Aslanian, Richard	8/18/76	None	Associate Professor/ Associate Professor	Active	Opera
Aspöck, Robert	9/10/54	None	Instructor/Instructor	Resigned 9/9/55	Accompanist
Astracillo, Corbelita J.	9/5/68	None	Associate Professor/ Associate Professor	Active	Voice
Atwood, James H.	1/9/73	None	Special Lecturer/ Special Lecturer	Resigned 5/19/73	Percussion
Bamberger, Carl	8/22/74	None	Visiting Professor/ Visiting Professor	Resigned 12/20/74	Orchestra
Barnes, Oscar F.	6/1/53	None	Assistant Professor and Assistant Director of Band	Resigned 8/31/58	Band

Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank when Hired/ Rank when Terminated	Date of Resignation/ Death	Teaching Specialty
Barron, Marilyn L.	9/25/68	None	Special Lecturer/ Special Lecturer	Resigned 1/8/69	Harp
Blackwell, William H.	1/12/72	None	Assistant Professor/ Assistant Professor	Resigned 5/27/72	French horn
	1/7/74	None	Assistant Professor/ Assistant Professor	Resigned 5/17/74	
Blanchard, Hayden T.	4/6/65	None	Assistant Professor/ Assistant Professor	Resigned 5/4/65	Voice/Choir
Borsodi, Elizabeth	1/9/78	None	Instructor/Instructor	Resigned 5/16/79	Harp
Brya, Susan P.	9/13/62	None	Accompanist/Accompanist	Resigned 2/23/63	Accompanist
	1/9/73	None	Instructor/Instructor	Resigned 8/12/73	
	4/1/75	None	Instructor/Instructor	Resigned 8/4/77	
	6/6/78	None	Instructor/Instructor	Resigned 12/21/78	
	4/3/79	None	Instructor/Instructor	Resigned 5/13/79	
Brya, Thaddeus J.	9/14/61	Sabbatical 9/14/61	Assistant Professor/ Professor	Active	Cello
Cady, Jean K.	9/9/55	None	Instructor/Instructor	Resigned 6/1/57	Accompanist
Campbell, Larry B.	9/11/69	None	Assistant Professor/ Associate Professor	Active	Trombone

Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Choate, James F., Jr.	9/5/68	Educational 8/22/74 - 5/16/75	Instructor/Instructor	Active	Music Education
Cline, E. Eugene	9/25/69	Sabbatical 8/21/75 - 5/14/76	Instructor/ Assistant Professor	Active	Accompanist
Collins, Frank, Jr.	9/19/27	None	Instructor/ Professor Emeritus	Disability Retirement 5/26/68	Organ
Collins, Robert C.	9/5/58	None	Assistant Professor/ Assistant Professor	Resigned 9/3/59	Cello
Constantinides, C. Dinos	9/8/66	Sabbatical 1/9/73 - 5/19/73	Assistant Professor/ Professor	Active	Violin/ Composition
Crane, Frederick B.	9/12/63	None	Assistant Professor/ Assistant Professor	Resigned 8/2/68	Music History
Cutrer, Norma S.	6/13/60	Sabbatical 8/21/75 - 5/14/76 LWOP 8/18/76 - 5/21/77	Accompanist/ Assistant Professor	Active	Accompanist
Daigle, J. Vernon	8/1/76	LWOP 11/15/76 - 11/30/76	Associate/Associate	Active	Piano Technician
Davidson, Loren D.	9/14/36	None	Instructor/Professor	Deceased 9/24/67	Voice
Dean, Robert K.	8/21/75	None	Instructor/Instructor	Resigned 5/15/76	Music Theory

Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Dederich, Susan R.	1/13/75	None	Special Lecturer/ Special Lecturer	Resigned 5/16/75	Harp
Dickey, Rowena R.	9/10/51	Sabbatical 9/13/62 - 1/29/63 Sabbatical 1/19/78 5/16/78	Assistant Professor/ Associate Professor	Active	Piano
Dirksmeyer, Paul D.	9/13/54	Sabbatical 1/30/64	Assistant Professor/ Professor	Active	Clarinet
Dombourian, Zartouhi	1/9/78	None	Visiting Instructor/ Visiting Instructor	Resigned 5/17/75	Music Appreciation/ Flute
Draper, Dallas M.	9/12/46	Sabbatical 1/30/67	Instructor/ Professor Emeritus	Retired 5/17/75	Voice/Choir
Drew, James M.	8/23/73	None	Assistant Professor/ Assistant Professor	Resigned 5/17/75	Music Theory/ Composition
Edmunds, John F.	9/1/67	None	Assistant Professor/ Associate Professor	Active	Music Theory/ Arranging
Epperson, Gordon	9/15/52	Sabbatical 9/5/58 - 5/30/59	Assistant Professor/ Associate Professor	Resigned 9/14/61	Cello
Errolle, Ralph	9/18/42	LWOP 2/5/53 - 6/1/53 LWOP 9/13/54 9/21/60	Assistant Professor/ Assistant Professor	Retired 9/22/60	Voice/Opera

Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Evans, Harry L.	2/11/67	None	Visiting Ass't. Professor/ Visiting Ass't. Professor	Resigned 5/27/67	Music Education
Faust, Henry J.	8/22/74	None	Assistant Professor/ Assistant Professor	Resigned 5/14/76	Voice/Choir
Ferraro, Louis	9/14/36	Sabbatical 9/6/57 - 1/25/58	Instructor/ Associate Professor	Retired 5/28/72	Violin/ Music Appreciation
Figs, Joe W.	8/18/78	None	Assistant Professor/ Assistant Professor	Active	Voice/Choir
Foss, George D., Jr.	9/10/64	Sabbatical 8/22/74 - 12/20/74	Assistant Professor/ Associate Professor	Active	Trumpet/ Music Appreciation
Frost, Stephen P.	8/22/74	None	Instructor/Instructor	Resigned 12/20/74	Trumpet
Frymer, Linda R.	2/1/71	None	Assistant Professor/ Assistant Professor	Resigned 5/29/71	Cello
Fuchs, Peter Paul	11/16/50	Sabbatical 9/8/66 - 5/27/67	Assistant Professor/ Professor Emeritus	Retired 5/15/76	Orchestra/Opera
Fuller, Allen R.	1/9/73	None	Special Lecturer/ Special Lecturer	Resigned 5/19/73	Violin
Galasso, Michael A.	9/12/63	None	Associate Professor/ Associate Professor	Deceased 12/8/65	Violin
Gannon, Albert N.	9/18/62	None	Assistant Professor/ Assistant Professor	Resigned 6/9/63	Voice

Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Geideman, James N.	7/1/46	None	Instructor/ Associate Professor	Retired 7/1/79	Instrument Repair
Germany, Bobby	9/14/61	Sabbatical 1/13/75 - 5/16/75	Assistant Professor/ Assistant Professor	Active	Music Education
Gibbs, Polly	9/19/32	Sabbatical 2/2/56 6/2/56 Sabbatical 9/12/63 1/28/64	Assistant Professor/ Professor Emeritus	Retired 6/1/69	Piano
Gilbert, Donald K.	8/23/73	None	Assistant Professor/ Assistant Professor	Resigned 5/22/77	Percussion
Gittine, Mary Anne	9/3/59	LWOP 9/8/60 - 6/3/61	Instructor/Instructor	Resigned 6/4/61	Piano
Grush, James	1/2/73	None	Assistant Professor/ Assistant Professor	Resigned 5/19/73	Oboe
Guerry, Jack E.	9/10/64	Sabbatical 2/1/71 - 5/29/71	Assistant Professor/ Professor	Active	Piano
Gunderson, Helen L.	9/15/30	None	Assistant Professor/ Professor Emeritus	Retired 6/9/63	Music Theory/ Composition
Hallman, Milton H.	9/8/66	Sabbatical 1/12/76 - 5/14/76	Assistant Professor/ Associate Professor	Active	Piano
Hansard, Mary P.	8/22/74	None	Assistant Professor/ Assistant Professor	Resigned 5/16/79	Music Theory

Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Harris, James R., Jr.	6/14/56	None	Instructor/Instructor	Resigned 5/10/59	Accompanist
Harrison, E. Earnest	9/8/66	Sabbatical 1/9/73 - 5/19/73	Associate Professor/ Professor	Active	Oboe
Hermann, Edward J.	9/12/63	None	Associate Professor/ Associate Professor and Assistant to the Director	Deceased 2/6/67	Music Education
Heschke, Richard J.	9/5/68	None	Assistant Professor/ Associate Professor	Resigned 8/6/77	Organ
Hoffman, Joanne	9/7/67	None	Assistant Professor/ Assistant Professor	Resigned 5/26/68	Voice
Johnson, A. Roy	1/30/64	None	Instructor/Instructor	Resigned 5/30/64	Piano
Jones, L. Bruce	6/8/45	Sabbatical 6/6/66 - 9/8/66	Visiting Professor/ Professor Emeritus	Retired 7/1/76	Band/ Music Education
Jordan, Christian	9/19/34	None	Assistant Professor/ Professor Emeritus	Retired 5/31/64	Piano
Kester, H. Burton	9/11/69	None	Instructor/Instructor	Resigned 1/26/70	Baritone
Kirkpatrick, Edith K.	7/12/67	None	Visiting Ass't. Professor/ Visiting Ass't. Professor	Resigned 5/25/68	Voice

Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Klaus, Kenneth B.	9/11/50	Sabbatical 6/1/67 - 8/1/67 Sabbatical 5/11/76 8/11/76	Assistant Professor/ Alumni Professor	Deceased 8/4/80	Viola/ Composition/ Music History
Klinash, Victor A.	9/5/68	Sabbatical 8/22/74 - 5/16/75	Assistant Professor/ Associate Professor	Active	Voice/Choir
Knowles, Paul R.	9/5/68	None	Professor/Professor	Active	Voice
Knok, Constance E.	9/8/60	None	Instructor/Instructor	Resigned 8/8/65	Accompanist
Kungler, Sandra	8/17/77	None	Assistant Professor/ Assistant Professor	Active	Voice
Larimer, Francis W.	9/12/63	None	Associate Professor/ Associate Professor	Resigned 5/31/64	Piano
Lenchner-Schmidt, Paula	9/13/62	None	Instructor/Instructor	Resigned 8/17/63	Voice
Liddle, Carleton	9/16/29	None	Instructor/Professor	Deceased 6/19/64	Piano
McConnell, Dorothy C.	2/1/62	None	Special Lecturer/ Special Lecturer	Resigned 8/2/62	Harp
McCarthy, S. Evelyn	9/12/63	None	Instructor/Instructor	Resigned 8/13/65	Voice



Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
McKenzie, Wallace C., Jr.	9/5/68	Sabbatical 1/9/78 - 5/16/78	Associate Professor/ Professor	Active	Music History
Nagee, Gretchen O.	1/9/78	None	Visiting Instructor/ Visiting Instructor	Resigned 5/17/78	Piano
Hann, Walter E., Jr.	1/9/78	None	Assistant Professor/ Assistant Professor	Resigned 5/17/78	Music History
Markevitch, Dimitry	9/5/58	None	Assistant Professor/ Assistant Professor	Appointment Cancelled 9/5/58	Cello
Modos, Gellert	1/9/79	None	Instructor/Instructor	Resigned 5/16/79	Piano
Nance, Chris B.	10/28/63	None	Instructor/Instructor	Resigned 9/10/69	Accompanist/ Opera Chorus
Norem, Richard F.	9/6/57	Sabbatical 1/7/74 - 5/17/74	Instructor/Professor and Assistant Dean	Active	French horn
Page, Frank Crawford	9/14/36	None	Assistant Professor/ Professor	Deceased 12/14/73	Theory/Organ
Patterson, John P.	9/9/55	Sabbatical 9/11/69 - 1/27/70 Sabbatical 8/16/78 - 12/20/78	Assistant Professor/ Professor	Active	Bassoon

Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Pottle, Ralph R., Jr.	9/9/55	None	Instructor/Instructor	6/1/57	French horn
Raush, John R.	8/17/77	None	Assistant Professor/ Assistant Professor	Active	Percussion
Redding, Earl W.	9/12/54	Sabbatical 9/13/62	Assistant Professor/ Professor	Active	Voice
Reed, V. William	8/18/76	None	Assistant Professor/ Instructor	Resigned 5/17/78	Voice/Choir
Riley, Myrtis F.	9/23/63 9/27/63	None	Accompanist/ Assistant Professor/ Associate Professor	Active	Theory/Accompanist
Roberts, John A.	9/7/67	None	Instructor/Instructor	Resigned 5/26/68	Music Education
Rouse, Nicholas M.	6/1/76	None	Assistant Professor and Director of Bands/ Assistant Professor and Director of Bands	Active	Band
Sachse, Mary-Lynn C. (Paul)	9/9/65	None	Instructor/Instructor	Resigned 5/28/67	Voice
Sack, Jonathan	9/12/63	None	Instructor/ Assistant Professor	Resigned 5/25/68	Accompanist
Saxon, Nancy G.	9/5/68	None	Instructor/ Assistant Professor	Active	Accompanist
Schriefer, Ilda M.	9/18/42	None	Instructor/ Associate Professor	Retired 5/28/72	Voice

Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Schultz, Daniel A.	1/7/74	None	Special Lecturer/ Special Lecturer	Resigned 5/17/74	Guitar
Shambaugh, Robert F.	9/7/67	Sabbatical 1/7/74 - 5/17/74	Associate Professor/ Professor	Active	Music Education
Shaw Drew	2/11/67	None	Visiting Ass't. Professor/ Visiting Ass't. Professor	Resigned 5/27/67	Music Education
Sher, Boyce R.	2/1/71 1/9/73 1/12/76	None	Assistant Professor/ Assistant Professor	Resigned 5/27/72 Resigned 3/3/73 Resigned 5/14/76	Piano
Sher, Daniel F.	9/11/69	Sabbatical 1/9/79 - 5/15/79	Assistant Professor/ Associate Professor	Active	Piano
Skerrett, Roberta A. (Ventling)	8/24/72	None	Assistant Professor/ Assistant Professor	Resigned 12/22/76	Voice
Sloane, Benjamin	8/21/75	None	Instructor/Instructor	Resigned 5/15/76	Accompanist/Opera
Smith, Margaret C.	9/9/36	LWOP 1/3/61 - 6/3/61	Supervising Teacher and Instructor/ Assistant Professor	Retired 6/4/61	Music Education
Spillman, Herndon	8/17/77	None	Assistant Professor/ Assistant Professor	Active	Organ
Stangeland, Robert A.	9/9/65	None	Associate Professor/ Associate Professor	Resigned 8/13/66	Piano

Name	Date of Employment	Date - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Steff, Richard I.	9/8/60	None	Assistant Professor/ Assistant Professor	Resigned 8/18/62	Trumpet
Stofft, Paul W.	1/7/74	None	Assistant Professor/ Assistant Professor	Resigned 8/9/74	Music Education
Stout, Barrett	6/4/43	None	Professor and Director/ Director Emeritus	Retired 7/3/56	Voice/ Music Education
Stout, Earl D.	9/13/43	None	Assistant Professor/ Professor Emeritus	Retired 5/30/65	Piano
Stor, William F.	6/16/64	Sabbatical 7/6/76 - 1/5/77	Assistant Professor and Director of Bands/ Associate Professor	Terminated 7/22/77	Band
Timan, Paul	9/8/66	None	Visiting Assoc. Professor/ Visiting Assoc. Professor	Resigned 5/28/67	Opera/Orchestra
Tim, Jeanne A.	9/19/68	None	Special Lecturer/ Associate Professor	Active	Flute
Tim, Everett L.	9/18/42	Sabbatical 12/10/71 - 6/7/72	Assistant Professor/ Dean Emeritus and Professor Emeritus	Retired 8/1/79	Flute/Orchestra
Tyrs, Thomas N.	9/2/58	None	Assistant Professor/ Assistant Professor and Director of Bands	Resigned 6/5/64	Band
Vining, Kenwood W.	8/22/74	None	Associate/ Associate	Resigned 8/1/76	Piano Technician

Name	Date of Employment	Dates - Leave of Absence/ Sabbatical Leave	Rank When Hired/ Rank When Terminated	Date of Resignation/ Death	Teaching Specialty
Wafer, Tom D.	8/24/72	None	Instructor/Instructor	Resigned 1/1/78	Music Appreciation/ Band Charting
Wagner, Irvin L.	9/9/65	None	Assistant Professor/ Assistant Professor	Resigned 6/1/69	Trombone
Walter, George H., Jr.	9/6/57	Sabbatical 1/28/65 - 5/29/65 Sabbatical 1/12/72 - 5/27/72	Instructor/ Associate Professor	Active	Piano
Welch, Oramay B.	5/10/26	None	Instructor/ Professor Emeritus	Retired 10/4/63	Music Education/ Violin
West, J. Forrest	9/15/48	None	Associate Professor/ Professor Emeritus	Retired 8/1/79	Voice
West, James R.	8/16/78	None	Assistant Professor/ Assistant Professor	Active	Trumpet
Willis, Pearl	9/15/30	None	Instructor/ Associate Professor	Retired 4/10/64	Music Theory
Wilson, R. Donald	8/18/76	None	Assistant Professor/ Assistant Professor	Active	Music Theory/ Composition
Yestadt, James F.	8/18/76	None	Associate Professor/ Associate Professor	Active	Orchestra

APPENDIX B  
1955-1979 LSU SCHOOL OF MUSIC  
MACHINE RUN BUDGET

## APPENDIX B

	<u>BUDGET</u> <sup>1</sup> @ 7/1	<u>EXPENDITURES</u> <sup>2</sup> @ 6/30
1955-1956	\$ 217,535	\$ 228,579
1956-1957	248,244	264,745
1957-1958	259,791	271,818
1958-1959	266,405	277,830
1959-1960	294,545	301,266
1960-1961	309,758	322,327
1961-1962	325,821	335,784
1962-1963	334,078	347,984
1963-1964	381,785	394,902
1964-1965	397,527	428,618
1965-1966	415,607	416,600
1966-1967	479,837	480,621
1967-1968	498,378	508,034
1968-1969	517,598	526,778
1969-1970	542,674	552,197
1970-1971	637,835	661,089
1971-1972	635,647	670,847
1972-1973	672,762	667,736
1973-1974	732,200	737,975
1974-1975	818,610	978,944 <sup>3</sup>
1975-1976	909,046	1,032,351 <sup>3</sup>
1976-1977	934,592	1,040,496 <sup>3</sup>
1977-1978	934,764	1,128,109 <sup>3</sup>
1978-1979	1,091,095	1,176,242 <sup>3</sup>

<sup>1</sup> Per 7/1 Machine-Run Budget

<sup>2</sup> Per 6/30 Financial Statement

<sup>3</sup> Includes an Allocation for Staff Benefits that was not budgeted in the 7/1 Machine-Run Budget

APPENDIX C  
LSU SCHOOL OF MUSIC 4-DIGIT COURSE  
NUMBER CONVERSION PROOF LIST



## APPENDIX C

4 DIGIT COURSE NUMBER CONVERSION PROOF LIST

<u>Old Number</u>	<u>Title</u>	<u>New Number</u>
15	Beginning Voice Class	1001
16	Beginning Voice Class	1002
30A	Voice Fr	1011
30B	Voice Fr	1012
30C	Voice Fr	1013
30D	Voice Fr	1014
30E	Voice Fr	1015
30F	Voice Fr	1016
27	Diction for Singers	1018
28	Diction for Singers	1019
03	Piano Class	1101
04	Piano Class	1102
23	Piano Class	1103
24	Piano Class	1104
29A	Secondary Piano	1105
29B	Secondary Piano	1106
29C	Secondary Piano	1107
31A	Piano Fr	1111
31B	Piano Fr	1112
31C	Piano Fr	1113
31D	Piano Fr	1114
31E	Piano Fr	1115
31F	Piano Fr	1116
17	Chamber Music	1117
39A	Functional Piano	1121
39B	Functional Piano	1122
39C	Functional Piano	1123
39D	Functional Piano	1124
39E	Functional Piano	1125
39F	Functional Piano	1126
32A	Organ Fr	1211
32B	Organ Fr	1212
32C	Organ Fr	1213
32D	Organ Fr	1214
32E	Organ Fr	1215
32F	Organ Fr	1216
17	Chamber Music	1217
11	Violin & Viola Class	1301
12	Violin & Viola Class	1302
13	Cello-String Bass Class	1303
14	Cello-String Bass Class	1304

<u>Old Number</u>	<u>Title</u>	<u>New Number</u>
33A	Strings Fr	1311
33B	Strings Fr	1312
33C	Strings Fr	1313
33D	Strings Fr	1314
33E	Strings Fr	1315
33F	Strings Fr	1316
17	Chamber Music	1317
40	Flute Class	1401
41	Oboe Class	1402
42	Clarinet Saxophone C	1403
43	Bassoon Class	1404
34A	Woodwinds Fr	1411
34B	Woodwinds Fr	1412
34C	Woodwinds Fr	1413
34D	Woodwinds Fr	1414
34E	Woodwinds Fr	1415
34F	Woodwinds Fr	1416
17	Chamber Music	1417
44	Cor Trump Alto H Bar	1501
45	French Horn Class	1502
46	Trombone Tuba Class	1503
35A	Brass Fr	1511
35B	Brass Fr	1512
35C	Brass Fr	1513
35D	Brass Fr	1514
35E	Brass Fr	1515
35F	Brass Fr	1516
17	Chamber Music	1517
47	Percussion Class	1601
36A	Percussion Fr	1611
36B	Percussion Fr	1612
36C	Percussion Fr	1613
36D	Percussion Fr	1614
36E	Percussion Fr	1615
36F	Percussion Fr	1616
17	Chamber Music	1617
20	Recital Hour	1700
01	Theory	1701
02	Theory	1702
09	Mus. Appreciation	1751
10	Mus. Appreciation	1752
21	Mus. Hist. Appreciation	1753
22	Mus. Hist. Appreciation	1754
90	Chorus	1780
91	Orchestra Fr & Soph	1781
92	Band for Fr & Soph	1782
93	A Cappella Choir F & S	1783
94	University Chorus F & S	1784
89	Opera Chorus	1785

<u>Old Number</u>	<u>Title</u>	<u>New Number</u>
33A	Strings Fr	1311
33B	Strings Fr	1312
33C	Strings Fr	1313
33D	Strings Fr	1314
33E	Strings Fr	1315
33F	Strings Fr	1316
17	Chamber Music	1317
40	Flute Class	1401
41	Oboe Class	1402
42	Clarinet Saxophone C	1403
43	Bassoon Class	1404
34A	Woodwinds Fr	1411
34B	Woodwinds Fr	1412
34C	Woodwinds Fr	1413
34D	Woodwinds Fr	1414
34E	Woodwinds Fr	1415
34F	Woodwinds Fr	1416
17	Chamber Music	1417
44	Cor Trump Alto H Bar	1501
45	French Horn Class	1502
46	Trombone Tuba Class	1503
35A	Brass Fr	1511
35B	Brass Fr	1512
35C	Brass Fr	1513
35D	Brass Fr	1514
35E	Brass Fr	1515
35F	Brass Fr	1516
17	Chamber Music	1517
47	Percussion Class	1601
36A	Percussion Fr	1611
36B	Percussion Fr	1612
36C	Percussion Fr	1613
36D	Percussion Fr	1614
36E	Percussion Fr	1615
36F	Percussion Fr	1616
17	Chamber Music	1617
20	Recital Hour	1700
01	Theory	1701
02	Theory	1702
09	Mus. Appreciation	1751
10	Mus. Appreciation	1752
21	Mus. Hist. Appreciation	1753
22	Mus. Hist. Appreciation	1754
90	Chorus	1780
91	Orchestra Fr & Soph	1781
92	Band for Fr & Soph	1782
93	A Cappella Choir F & S	1783
94	University Chorus F & S	1784
89	Opera Chorus	1785

<u>Old Number</u>	<u>Title</u>	<u>New Number</u>
70A	Voice Soph	2011
70B	Voice Soph	2012
70C	Voice Soph	2013
70D	Voice Soph	2014
70E	Voice Soph	2015
70F	Voice Soph	2016
71A	Piano Soph	2111
71B	Piano Soph	2112
71C	Piano Soph	2113
71D	Piano Soph	2114
71E	Piano Soph	2115
71F	Piano Soph	2116
79A	Adv Functional Piano	2121
79B	Adv Functional Piano	2122
79C	Adv Functional Piano	2123
79D	Adv Functional Piano	2124
79E	Adv Functional Piano	2125
79F	Adv Functional Piano	2126
72A	Organ Soph	2211
72B	Organ Soph	2212
72C	Organ Soph	2213
72D	Organ Soph	2214
72E	Organ Soph	2215
72F	Organ Soph	2216
73A	Strings Soph	2311
73B	Strings Soph	2312
73C	Strings Soph	2313
73D	Strings Soph	2314
73E	Strings Soph	2315
73F	Strings Soph	2316
74A	Woodwinds Soph	2411
74B	Woodwinds Soph	2412
74C	Woodwinds Soph	2413
74D	Woodwinds Soph	2414
74E	Woodwinds Soph	2415
74F	Woodwinds Soph	2416
75A	Brass Soph	2511
75B	Brass Soph	2512
75C	Brass Soph	2513
75D	Brass Soph	2514
75E	Brass Soph	2515
75F	Brass Soph	2516
76A	Percussion Soph	2611
76B	Percussion Soph	2612
76C	Percussion Soph	2613
76D	Percussion Soph	2614
76E	Percussion Soph	2615
76F	Percussion Soph	2616

<u>Old Number</u>	<u>Title</u>	<u>New Number</u>
51	Theory	2701
51A	Theory Laboratory	2702
52	Theory	2703
52A	Theory Laboratory	2704
25	Elementary Comp	2741
26	Elementary Comp	2742
170A	Voice Jr.	3011
170B	Voice Jr.	3012
170C	Voice Jr.	3013
170D	Voice Jr.	3014
170E	Voice Jr.	3015
170F	Voice Jr.	3015
197	Advanced Voice Class	3018
121	Piano Accompanying	3101
122	Piano Accompanying	3102
171A	Piano Jr.	3111
171B	Piano Jr.	3112
171C	Piano Jr.	3113
171D	Piano Jr.	3114
171E	Piano Jr.	3115
171F	Piano Jr.	3116
117	Chamber Mus Jr, Sr, Gr.	3117
179A	Functional Piano	3121
179B	Functional Piano	3122
179C	Functional Piano	3123
179D	Functional Piano	3124
179E	Functional Piano	3125
179F	Functional Piano	3126
172A	Organ Jr.	3211
172B	Organ Jr.	3212
172C	Organ Jr.	3213
172D	Organ Jr.	3214
172E	Organ Jr.	3215
172F	Organ Jr.	3216
117	Chamber Mus	3217
173A	Strings Jr.	3311
173B	Strings Jr.	3312
173C	Strings Jr.	3313
173D	Strings Jr.	3314
173E	Strings	3315
173F	Strings	3316
117	Chamber Music	3317
174A	Woodwinds Jr.	3411
174B	Woodwinds, Jr.	3412
174C	Woodwinds Jr.	3413
174D	Woodwinds Jr.	3414
174E	Woodwinds Jr.	3415
174F	Woodwinds Jr.	3416
117	Chamber Music	3417
175A	Brass Jr.	3511
175B	Brass Jr.	3512
175C	Brass Jr.	3513
175D	Brass Jr.	3514

<u>Old Number</u>	<u>Title</u>	<u>New Number</u>
175E	Brass Jr.	3515
175F	Brass Jr.	3516
117	Chamber Music	3517
176A	Percussion Jr.	3517
176B	Percussion Jr.	3517
176C	Percussion Jr.	3612
176D	Percussion Jr.	3613
176E	Percussion Jr.	3614
176F	Percussion Jr.	3615
117	Chamber Music	3616
100	Theory Survey	3617
101	Advanced Theory	3700
102	Advanced Theory	3701
103	Form and Analysis	3702
104	Form and Analysis	3711
115	Orchestration	3712
116	Orchestration	3731
111	Composition	3732
112	Composition	3741
118	Choral Literature	3742
164	Song Literature	3750
155	Song Literature	3751
123	Folk Traditional Mus	3752
124	Folk Traditional Mus	3753
149	Piano Literature	3754
150	Piano Literature	3755
151	Organ Lit Hist Des	3756
152	Organ Lit Hist Des	3757
129	Hymnology Liturgics	3758
109	Conducting	3759
110	Conducting	3771
127	Org Admin Church Mus	3772
180A	Voice Sr	4011
180B	Voice Sr	4012
180C	Voice Sr	4013
180D	Voice Sr	4014
180E	Voice Sr	4015
180F	Voice Sr	4015
181A	Piano Sr.	4015
181B	Piano Sr	4111
181C	Piano Sr	4112
181D	Piano Sr	4113
181E	Piano Sr	4114
181F	Piano Sr	4115
182A	Functional Piano	4116
182B	Functional Piano	4121
182C	Functional Piano	4122
182D	Functional Piano	4123
182E	Functional Piano	4124
182F	Functional Piano	4125
182G	Functional Piano	4126

<u>Old Number</u>	<u>Title</u>	<u>New Number</u>
182A	Organ Sr	4211
182B	Organ Sr	4212
182C	Organ Sr	4213
182D	Organ Sr	4214
182E	Organ Sr	4215
182F	Organ Sr	4216
183A	Strings Sr	4311
183B	Strings Sr	4312
183C	Strings Sr	4313
183D	Strings Sr	4314
183E	Strings Sr	4315
183F	Strings Sr	4316
184A	Woodwinds Sr	4411
184B	Woodwinds Sr	4412
184C	Woodwinds Sr	4413
184D	Woodwinds Sr	4414
184E	Woodwinds Sr	4415
184F	Woodwinds Sr	4416
185A	Brass Sr	4511
185B	Brass Sr	4512
185C	Brass Sr	4513
185D	Brass Sr	4514
185E	Brass Sr	4515
185F	Brass Sr	4516
186A	Percussion Sr	4611
186B	Percussion Sr	4612
186C	Percussion Sr	4613
186D	Percussion Sr	4614
186E	Percussion Sr	4615
186F	Percussion Sr	4616
153	Keyboard Practicum	4701
154	Keyboard Practicum	4702
162	Scientific Bas Mus	4703
107	Modal Counterpoint	4721
108	Modal Counterpoint	4722
105	18th 19th C. Counter	4723
106	18th 19th C. Counter	4724
168	Band Arranging	4732
113	Composition	4741
114	Composition	4742
141	Survey In Mus Hist	4751
142	Survey in Mus Hist	4752
145	Church Music	4755
146	Church Music	4755
119	Care Repair of Inst	4761
120	Care Repair of Inst	4762
138	Piano Meth and Mat	4763
139	Piano Meth and Mat	4764
140	The Marching Band	4766
150	Chorus	4780
191	Orchestra Jr Sr Gr	4781
192	Band for Jr Sr Grad	4782
193	A Cappella Choir	4783
194	University Chorus JS	4784

<u>Old Number</u>	<u>Title</u>	<u>New Number</u>
166	Opera Theater	4788
143	Rehears Tech Ch Choi	4793
108	Hist of Mus Style	4795
199	Hist of Mus Style	4796
195	Senior Recital	4798
196	Coaching in Appl Mus	4799
230A	Voice - Grad	7011
230B	Voice - Grad	7012
230C	Voice - Grad	7013
230D	Voice - Grad	7014
230E	Voice - Grad	7015
230F	Voice - Grad	7016
231A	Piano - Grad	7111
231B	Piano - Grad	7112
231C	Piano - Grad	7113
231D	Piano - Grad	7114
231E	Piano - Grad	7115
231F	Piano - Grad	7116
232A	Organ Grad	7211
232B	Organ Grad	7212
232C	Organ Grad	7213
232D	Organ Grad	7214
232E	Organ Grad	7215
232F	Organ Grad	7216
233A	Strings - Grad	7311
233B	Strings - Grad	7312
233C	Strings - Grad	7313
233D	Strings - Grad	7314
233E	Strings - Grad	7315
233F	Strings - Grad	7316
234A	Woodwinds - Grad	7411
234B	Woodwinds - Grad	7412
234C	Woodwinds - Grad	7413
234D	Woodwinds - Grad	7414
234E	Woodwinds - Grad	7415
234F	Woodwinds - Grad	7416
235A	Brass - Grad	7511
235B	Brass - Grad	7512
235C	Brass - Grad	7513
235D	Brass - Grad	7514
235E	Brass - Grad	7515
235F	Brass - Grad	7516
236A	Percussion - Grad	7611
236B	Percussion - Grad	7612
236C	Percussion - Grad	7613
236D	Percussion - Grad	7614
236E	Percussion - Grad	7615
236F	Percussion - Grad	7616
201	Comp Th Musical Prac	7701
202	Comp Th Musical Prac	7702
227	20th C. Musical Prac	7703
228	20th C. Musical Prac	7704



<u>Old Number</u>	<u>Title</u>	<u>New Number</u>
207	Orchestral Analysis	7711
208	Orchestral Analysis	7731
225	Anc and Mod Mus	7751
226	Mus Ancient - Ren Per	7752
217	Mus in Baroque Era	7753
218	Mus Classical Era	7754
219	Mus in Romantic Era	7755
220	Mus in Modern Era	7756
211	American Music	7757
258	Repertoire	7758
259	Repertoire	7759
215	Tech Org Adm Prep Sc	7761
216	Tech Org Adm Prep Sc	7762
222	Comp Meth Mus Ed	7763
223	Comp Meth Mus Ed	7764
221	Mus Contemporary Soc	7765
224	Supervision Mus Ed	7766
247	Adv Choral Conduct	7771
248	Adv Choral Conduct	7772
251	Adv Band Conducting	7773
252	Adv Band Conducting	7774
205	Adv Orch Conducting	7775
206	Adv Orch Conducting	7776
295	Grad Recital	7778
296	Adv Coaching Apl Mus	7799
237	Intr to Res Music	7800
209	Sem Musical Comp	7901
210	Sem Musical Comp	7902
241	Sem Music History	7903
242	Sem Music History	7904
245	Sem Music Education	7905
246	Sem Music Education	7906
250	Sem in Opera Prod	7907
261	Sem in Opera Prod	7908
270	Adv Orch L Inst Ens	7909
252	Sem Music Theory	7921
253	Sem Music Theory	7922
254	Sem Music Theory	7923
255	Sem Music Theory	7924
257	Sem Lit St PF Voice	7925
258	Sem Lit St PF Voice	7925
263	Sem Lit St PF Piano	7927
259	Sem Lit St PF Piano	7928
270	Sem Lit St PF Organ	7929
271	Sem Lit St PF Organ	7930
272	Sem Lit St PF String	7931
273	Sem Lit St PF String	7932

<u>Old Number</u>	<u>Title</u>	<u>New Number</u>
274	Sem Lit St PF Woodw	7993
275	Sem Lit St PF Woodw	7994
276	Sem Lit St PF Brass	7995
277	Sem Lit St PF Brass	7996
278	Sem Lit St PF Perc	7997
279	Sem Performance Prac	7971
257	Individual Proj Mus	7997
300	Thesis Research	8000
391	First Doc Solo Rectl	9001
392	2nd Doc Solo Recital	9002
393	First Doc Lect Rectl	9003
394	2nd Doc Lect Recital	9004
395	Concerto W Orchestra	9005
396	Maj Solo Orat Cant	9006
397	DMA Maj Role Opera	9007
398	DMA Chamb Mus Recit	9008
399	Research Or Monogr	9009
400	Dissertation Res	9000

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- Tarver, Dr. Donald G. Letter dated 30 November 1970 to Dr. Everett L. Timm, files of the LSU School of Music.
- Taylor, Dr. Cecil G. Letter dated 29 October 1965 to Dr. Everett L. Timm, files of the LSU School of Music.
- Taylor, Dr. Cecil G. Letter dated 20 December 1965 to Dr. Everett L. Timm, files of the LSU School of Music.
- Taylor, Dr. Cecil G. Letter dated 8 April 1968 to Dr. Everett L. Timm, files of the LSU School of Music.
- Taylor, Dr. Cecil G. Memorandum dated 5 June 1968 to University Deans and Directors, files of the LSU School of Music.
- Taylor, Dr. Cecil G. Letter dated 3 April 1970 to Dr. Everett L. Timm, files of the LSU School of Music.
- Taylor, Dr. Cecil G. Letter dated 17 November 1970 to Dr. Everett L. Timm, files of the LSU School of Music.
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- Timm, Dr. Everett L. Letter dated 6 July 1955 to Jean K. Cady, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 15 July 1955 to Ralph R. Pottle, Jr., files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 21 September 1956 to Dr. Charles E. Smith, Dean of the University, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 1 March 1957 to President Troy H. Middleton, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 13 June 1957 to James N. Geideman, files of the LSU School of Music.

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- Timm, Dr. Everett L. Letter dated 30 November 1959 to President Troy H. Middleton, files of the LSU School of Music.
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- Timm, Dr. Everett L. Letter dated 29 December 1961 to Dr. Milton M. Harrison, Vice President and Dean of Academic Affairs, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 3 November 1962 to Dr. Nathaniel M. Caffee, Vice President and Dean of Academic Affairs, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 7 December 1962 to Dr. Nathaniel M. Caffee, Vice President and Dean of Academic Affairs, files of the LSU School of Music.



- Timm, Dr. Everett L. Letter dated 20 January 1964 to President John A. Hunter, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 21 May 1964 to Mr. Walter B. Calhoun, Vice President in Charge of Finance, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 17 September 1964 to Dr. Grover E. Murray, Vice President and Dean of Academic Affairs, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 18 September 1964 to Dr. Grover E. Murray, Vice President and Dean of Academic Affairs, files of the LSU School of Music.
- Timm, Dr. Everett L. Memorandum dated 19 September 1964 to School of Music faculty members Abel, Dirksmeyer, and Patterson, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 29 October 1964 to Mr. and Mrs. Bob Johnson, files of the LSU School of Music.
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- Timm, Dr. Everett L. Letter dated 4 March 1965 to Dr. George Howerton, Dean of the School of Music at Northwestern University in Evanston, Illinois, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 28 April 1965 to President John A. Hunter, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 3 June 1965 to General Louie C. Reinberg, Director of the LSU Foundation, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 23 June 1965 to Mr. James S. Fisher, files of the LSU School of Music.
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- Timm, Dr. Everett L. Letter dated 15 November 1965 to Dr. Warren A. Scharf, Executive Secretary of NASM, files of the LSU School of Music.

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- Timm, Dr. Everett L. Letter dated 28 January 1967 to Dr. Joseph M. Reynolds, Vice President for Research, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 13 February 1967 to Dr. Cecil G. Taylor, Chancellor, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 15 February 1967 to Dr. Robert Choate, Boston University School of Applied Art, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 4 April 1967 to President John A. Hunter, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 20 April 1967 to President John A. Hunter, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 29 April 1967 to Mr. Leslie R. Laverne, Director of Student Aid, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 20 September 1967 to Dr. Max Goodrich, Dean of the Graduate School, files of the LSU School of Music.

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- Timm, Dr. Everett L. Letter dated 22 January 1968 to Dr. Bernard F. Sliger, Dean of Academic Affairs, files of the LSU School of Music.
- Timm, Dr. Everett L. Memorandum dated 24 January 1968 to the School of Music Faculty.
- Timm, Dr. Everett L. Letter dated 12 March 1968 to Dr. Cecil G. Taylor, Chancellor, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 8 April 1968 to Dr. Bernard F. Sliger, Dean of Academic Affairs, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 16 May 1968 to President John A. Hunter, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 5 June 1968 to President John A. Hunter, files of the LSU School of Music.
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- Timm, Dr. Everett L. Letter dated 5 September 1968 to Mr. Richard A. Morhinveg, Superintendent of Buildings and Grounds, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 3 December 1968 to Dr. David M. Robinson, Acting Dean of Academic Affairs, files of the LSU School of Music.
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- Timm, Dr. Everett L. Letter dated 17 February 1969 to Dr. Arlo U. Landolt, Chairman of the LSU Faculty Council Committee on Courses and Curricula, files of the LSU School of Music.
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- Timm, Dr. Everett L. Letter dated 9 August 1972 to Dr. Cecil G. Taylor, Chancellor, files of the LSU School of Music.
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- Timm, Dr. Everett L. Letter dated 22 June 1973 to Mrs. Edwin H. Blum, President of the Louisiana Council for Music and the Performing Arts, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 27 June 1973 to Dr. Joseph M. Reynolds, Vice President for Instruction and Research, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 19 November 1974 to Dr. Paul W. Murrill, Chancellor, files of the LSU School of Music.
- Timm, Dr. Everett L. Memorandum dated 22 November 1974 to selected students of the School of Music, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 2 December 1974 to Dr. James W. Reddoch, Vice Chancellor for Student Affairs, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 6 May 1975 to Dr. Paul E. Koenig, Assistant Vice President for Academic Affairs, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 25 September 1975 to Dr. Paul W. Murrill, Chancellor, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 11 February 1976 to Dr. L. L. Pesson, Vice Chancellor for Administration, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 29 April 1976 to Dr. Paul W. Murrill, Chancellor, files of the LSU School of Music.
- Timm, Dr. Everett L. Letter dated 10 November 1976 to Dr. Otis B. Wheeler, Vice Chancellor for Academic Affairs, files of the LSU School of Music.
- Travel Approval Form dated 3 March 1969, files of the LSU School of Music.
- Travel Approval Form dated 14 April 1969, files of the LSU School of Music.
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Wallace, Dr. James B. Letter dated 25 November 1964 to Dr. Max Goodrich, Dean of the Graduate School, files of the LSU School of Music.

#### Interviews

Abel, Professor Paul Louis. LSU School of Music.  
Interview, 16 August 1983.

Astracillo, Dr. Corbelita J. LSU School of Music.  
Interview, 24 October 1983.

Edmunds, Professor John F. LSU School of Music.  
Interview, 18 October 1983.

Kirkpatrick, Mrs. Claude (Edith). Baton Rouge, Louisiana.  
Interview, 6 October 1983.

McKenzie, Dr. Wallace C., Jr. LSU School of Music.  
Interview, 14 October 1983.

Norem, Assistant Dean Richard F. LSU School of Music.  
Interview, 6 October 1983.

Sher, Mrs. Boyce R. Baton Rouge, Louisiana.  
Interview, 16 October 1983.

Timm, Dr. Everett L. Baton Rouge, Louisiana.  
Interview, 5 November 1983.

Timm, Dr. Everett L. Baton Rouge, Louisiana.  
Interview, 12 November 1983.

**VITA**

## VITA

Brenda Gale Williams was born February 1, 1948, in Delhi, Louisiana. She was educated in the public schools of Baton Rouge, Louisiana, and graduated from Broadmoor Senior High School in 1965. She received a Bachelor of Music Education degree in 1970 and a Master of Music Education degree in 1973 from Louisiana State University.

Ms. Williams has had music teaching experience in grades K-12, taught music classes at the college level, taught private piano and voice lessons for twenty years, and has been active in church and civic organizations for many years. For the past seven years, she has taught vocal music and music theory courses at Broadmoor Senior High School in Baton Rouge, Louisiana. Her professional memberships include: Association of Classroom Teachers, American Choral Directors Association, Baton Rouge Piano Teachers Association, Louisiana Association of Educators, East Baton Rouge Parish Association of Educators, Louisiana Music Educators Association, Louisiana Music Teachers Association, Music Educators National Conference, National Education Association, National Association of Teachers of Singing, Pi Kappa Lambda, and Sigma Alpha Iota; she has also been listed in Outstanding Young Women of America.



# EXAMINATION AND THESIS REPORT

Candidate: Brenda G. Williams

Major Field: Music Education

Title of Thesis: A History of the Louisiana State University School of  
Music (1955-1979)

Approved:

Robert F. Shambaugh  
Major Professor and Chairman

William Cooper  
Dean of the Graduate School

## EXAMINING COMMITTEE:

Paul Louis Abel  
E. Renee Crooks  
William McKinley  
John Edmunds  
John Ramel

Date of Examination:

November 28, 1983